



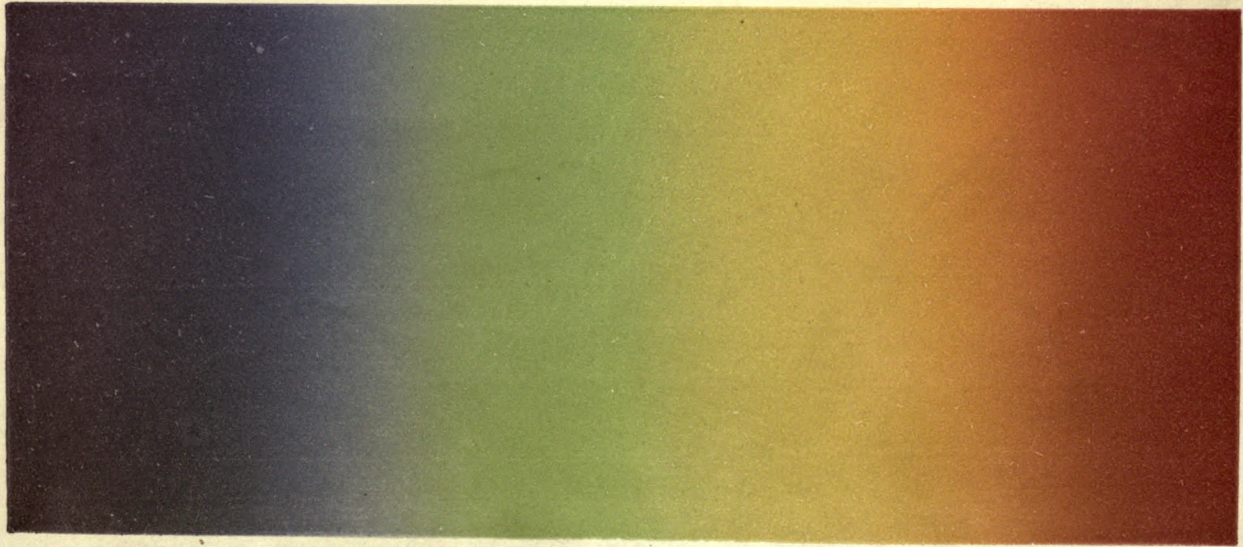
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S. P. S.







THE SIX PERIODS OF ENGLISH ARCHITECTURE,

FROM THE CONQUEST TO THE REFORMATION.

PRISMATIC SPECTRUM.



ANALYSIS.

NORMAN PERIOD	A. D. 1060 — 1145.	
TRANSITIONAL PERIOD	1145 — 1190.	
LANCET PERIOD	1190 — 1245.	
GEOMETRICAL PERIOD	1245 — 1315.	
CURVILINEAR PERIOD	1315 — 1360.	
RECTILINEAR PERIOD	1360 — 1550.	

C. H. W. Wright

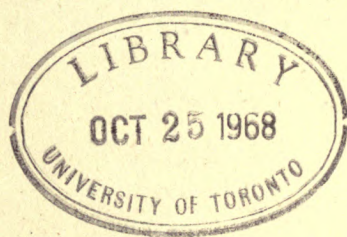
THE MOULDINGS
OF THE
SIX PERIODS
OF
BRITISH ARCHITECTURE
FROM
THE CONQUEST TO THE REFORMATION.

By EDMUND SHARPE, M.A., F.R.I.B.A.



London :
E. & F. N. SPON, CHARING CROSS.
S. BIRBECK, BIRMINGHAM.





NA
2960
S5
pt.1



PREFACE.

PROFESSOR WILLIS was the first to apply Colour to the ground-plans of churches, for the purpose of indicating the different Periods of their construction. He applied his colours indiscriminately, and simply with a view to distinguish one part of a building from another.

It appeared to me, some time ago, that this use of colour might be usefully carried a point further, by attaching a fixed signification to the employment of different colours, and by causing a specific colour always to represent a specific Period of Architecture; and that no better basis could, in fact, be taken for such an application of colour than the Prismatic Spectrum itself, which, in a two-fold sense, is peculiarly adapted to represent the gradual progress of Art in the buildings of the Middle Ages; first, because, as in the Prismatic Spectrum it is difficult to say where one colour ends and another begins, so in Church Architecture the course of transition was so regular and so gradual as to be almost imperceptible, and such as to render it difficult for us to draw any exact line of demarcation between the buildings of one style and those of another, or to permit us to say precisely, for example, where Norman Art ends, and where English Art begins; yet, inasmuch as we are obliged, for descriptive purposes, to call certain portions of that blended whole blue, green, yellow, and red, so are we, for the same reason, under the necessity of selecting and characterising in the same manner certain portions of the history of this continuous art, and of designating these parts by some such specific terms as those above proposed; and, in the second place, this adaptation of the Prismatic Spectrum to our wants in this respect appears to me to be a peculiarly happy one, inasmuch as our National Architecture, rising out of the deep gloom of debased Pagan art in the dark

age of barbarous invasion, is thus fitly represented as brightening gradually into the glory and refulgence of Christian Art in the Geometrical Period of the thirteenth century, and as deepening again in its descent through the three following centuries, into the dark age of Pagan revival in the seventeenth.

I have, therefore, already for some time, for my own purposes, made use of the following selection of colours to indicate, on the ground plans of churches, the particular dates of the construction of their different parts; a mode of illustration which seems to recommend itself as particularly adapted to the subjects presented in the following pages.

In the selection, then, of the colours in which the Mouldings of the different Periods are printed in this work, the same sequence has been adopted as that in which they occur in the Prismatic Spectrum; so that a given colour not only indicates the Period to which the Moulding belongs, but also the relative historical position of the Period itself, as shown in the Plate which faces the Title Page.

Thus;

			A.D.	to	A.D.
<i>Black</i>	represents the	NORMAN PERIOD	.	.	1066—1145.
<i>Blue</i>	„	TRANSITIONAL „	.	.	1145—1190.
<i>Green</i>	„	LANCET „	.	.	1190—1245.
<i>Yellow</i>	„	GEOMETRICAL „	.	.	1245—1315.
<i>Red</i>	„	CURVILINEAR „	.	.	1315—1360.
<i>Crimson</i>	„	RECTILINEAR „	.	.	1360—1550.

THE HIGHER GREAVES, LANCASTER.

May 1st, 1871.

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PART I. - - - - - ARCHED MOULDINGS.

PART II. - - - - - HORIZONTAL MOULDINGS.

PART III. - - - - - VERTICAL MOULDINGS.

PART I.

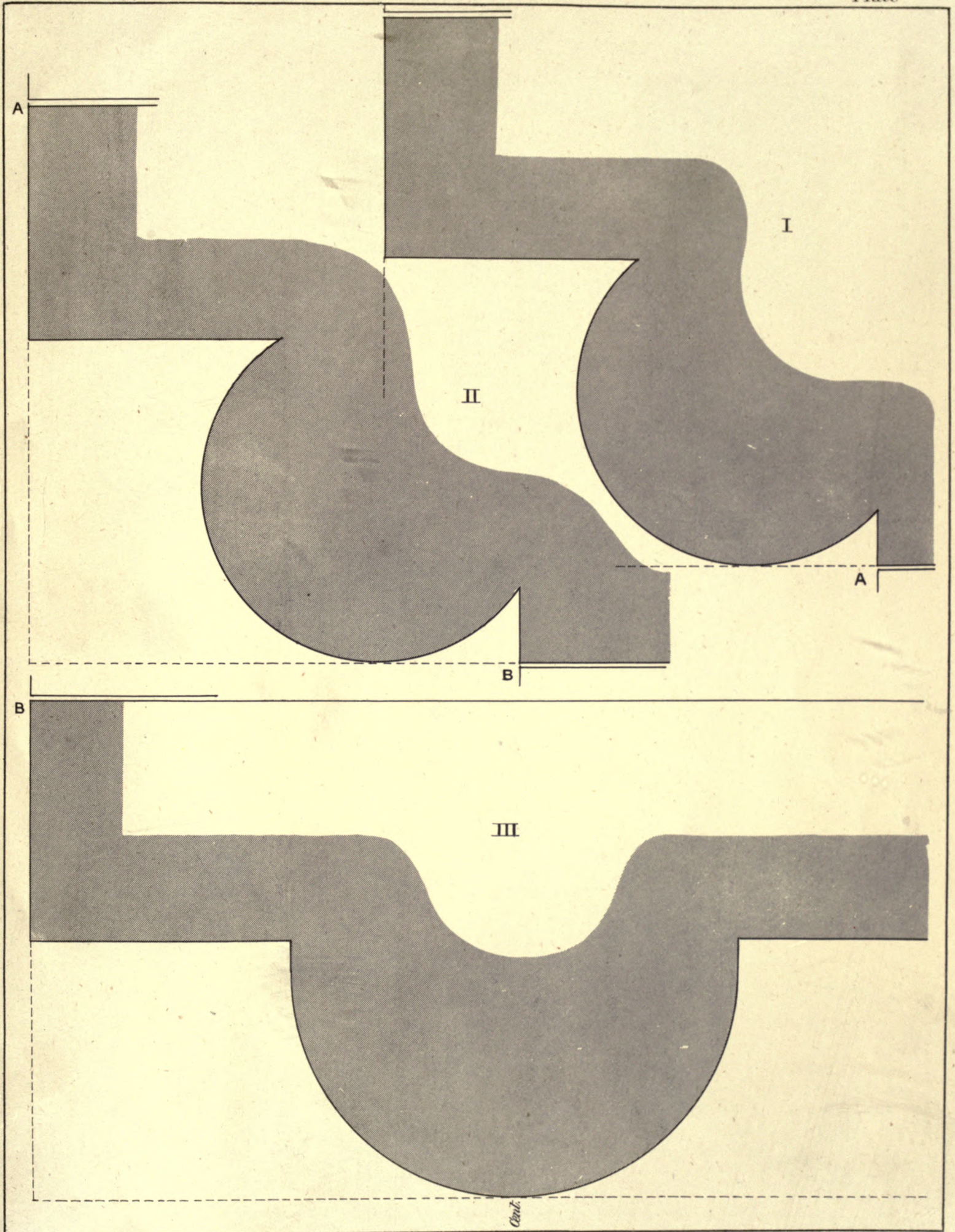


ARCHED MOULDINGS.

ARCHED MOULDINGS.
PIER-ARCHES.

NORMAN c 1090.

Plate



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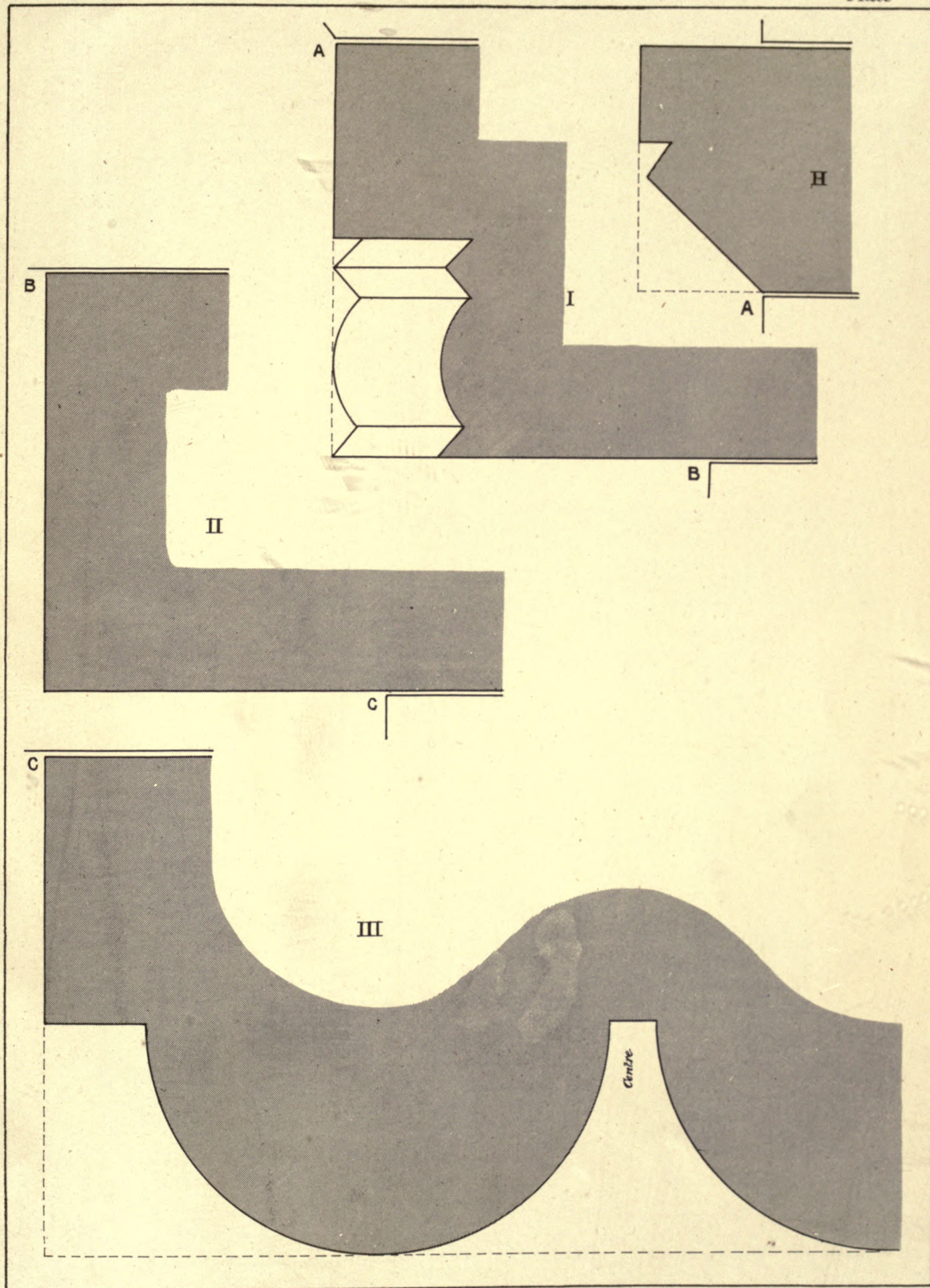
WORCESTER CATHEDRAL.

S. TRANSEPT. E. CHAPEL.

ARCHED MOULDINGS. PIER-ARCHES.

NORMAN. C. 1100.

Plate



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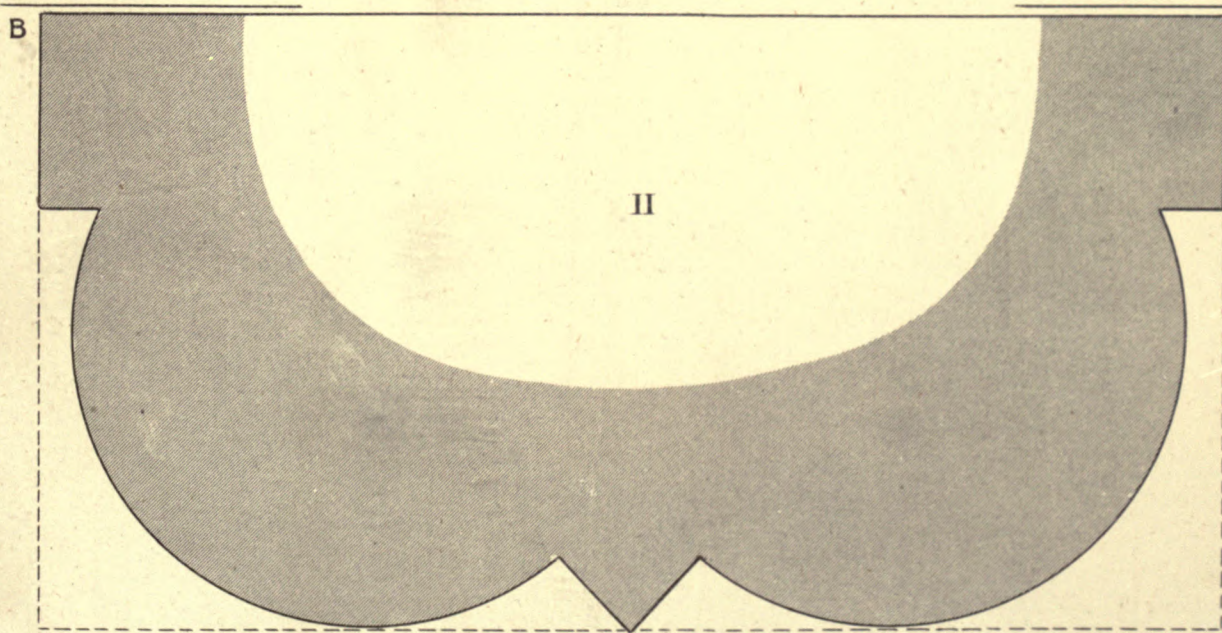
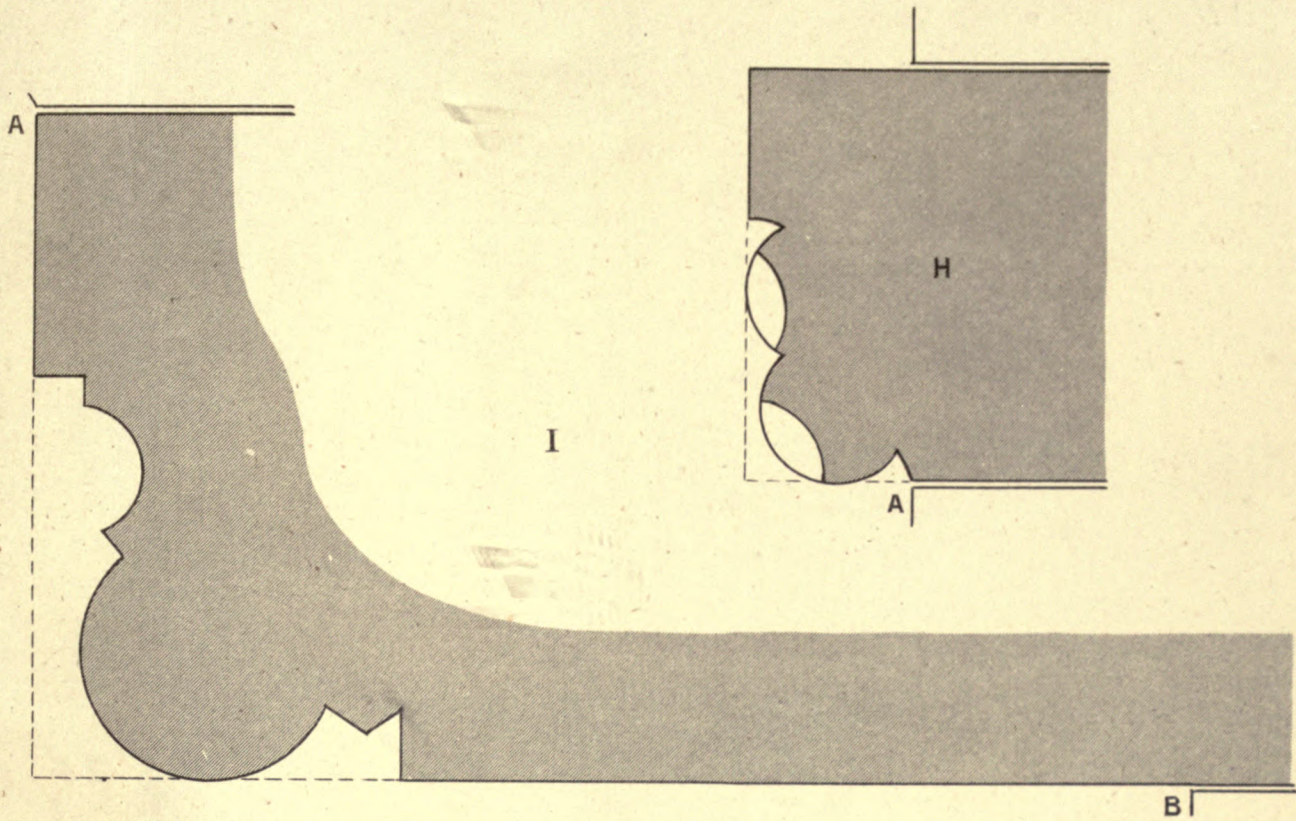
Kell Bro^s Lith. London.

GLOUCESTER CATHEDRAL.
NAVE. G-STORY.

ARCHED MOULDINGS.
PIER-ARCHES.

NORMAN c. 1100.

Plate



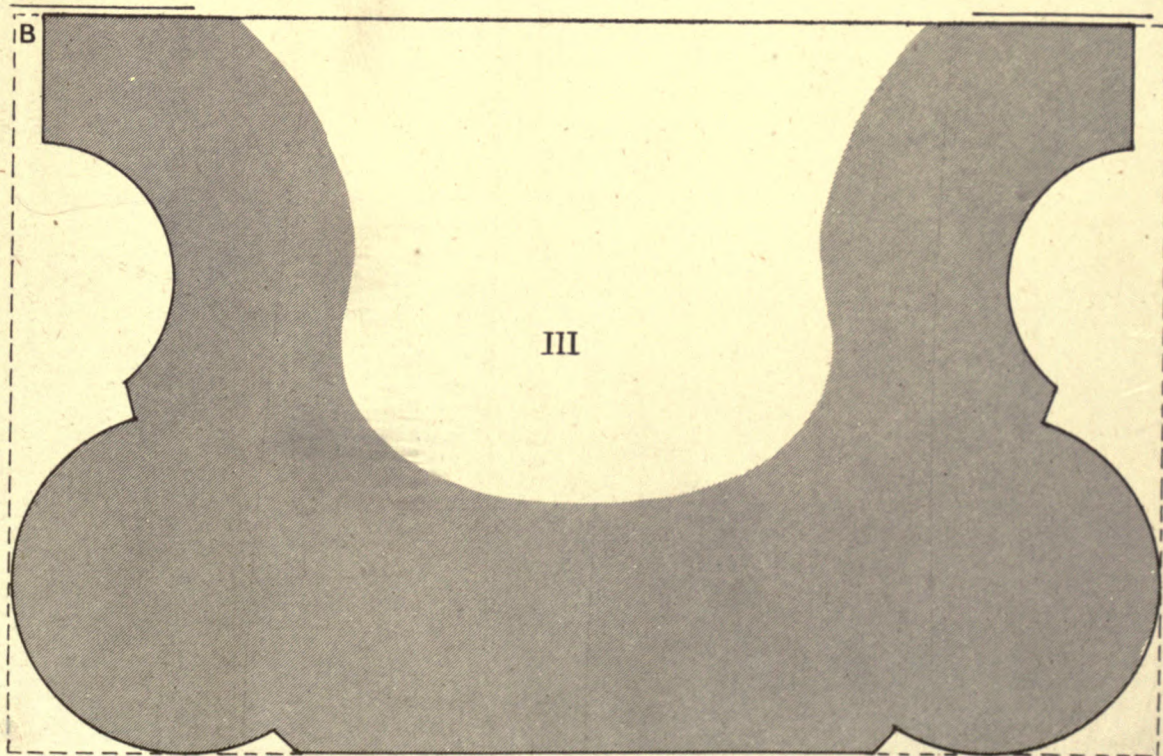
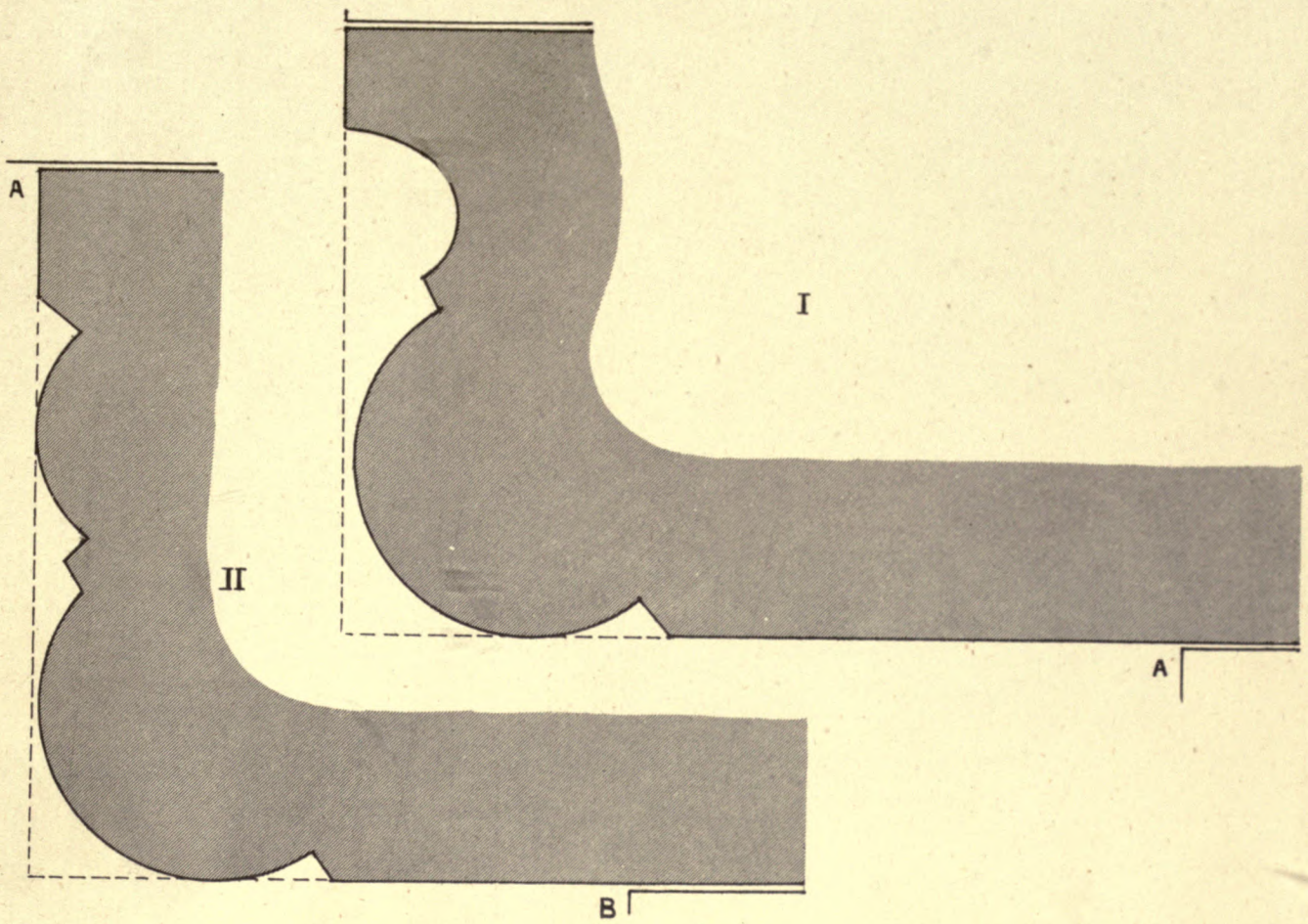
$\frac{1}{3}$ real size
SOUTHWELL MINSTER.
NAVE G. STORY.

W. & A. Wood, Lith. London

ARCHED MOULDINGS.
PIER-ARCHES.

NORMAN. C. III.

Plate



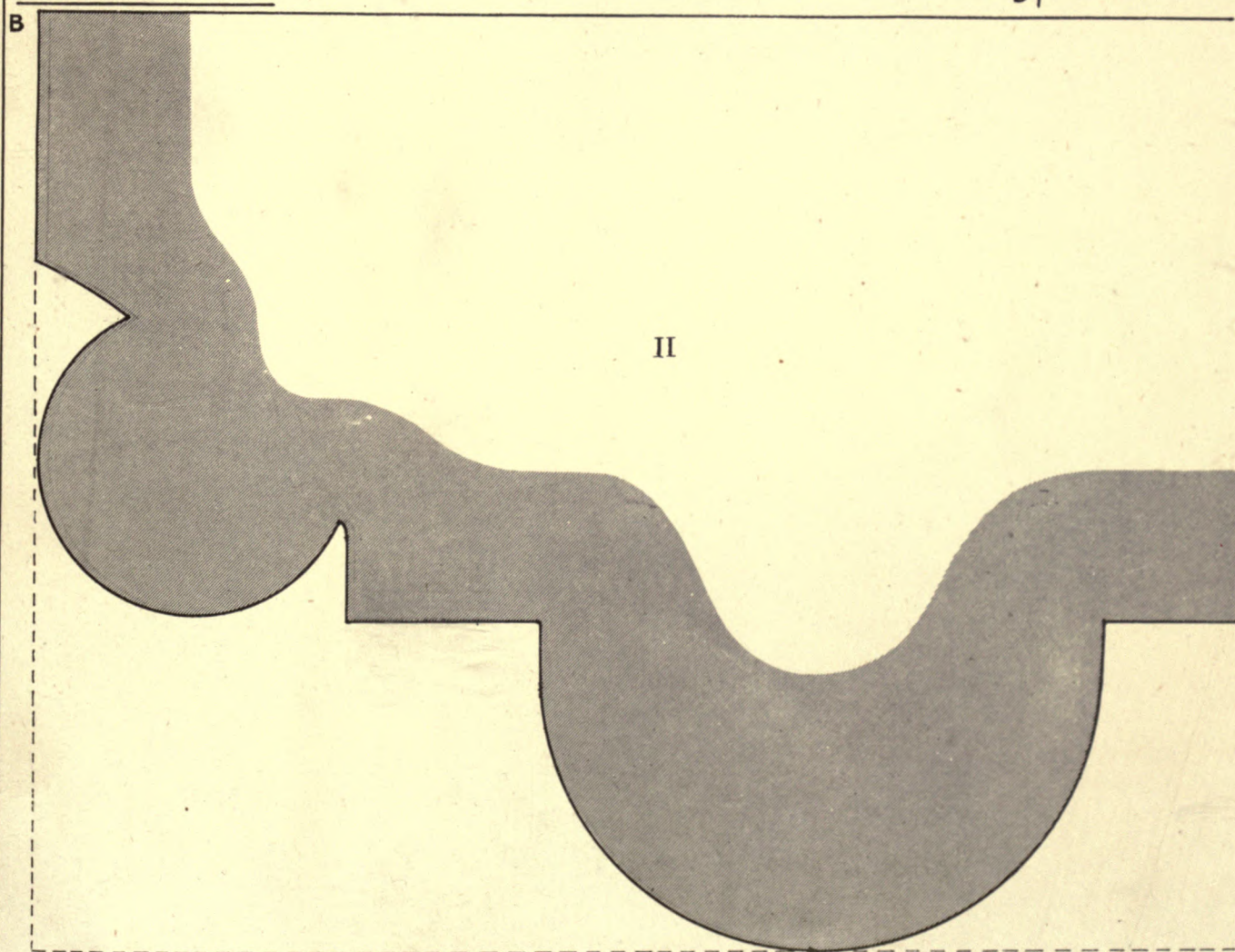
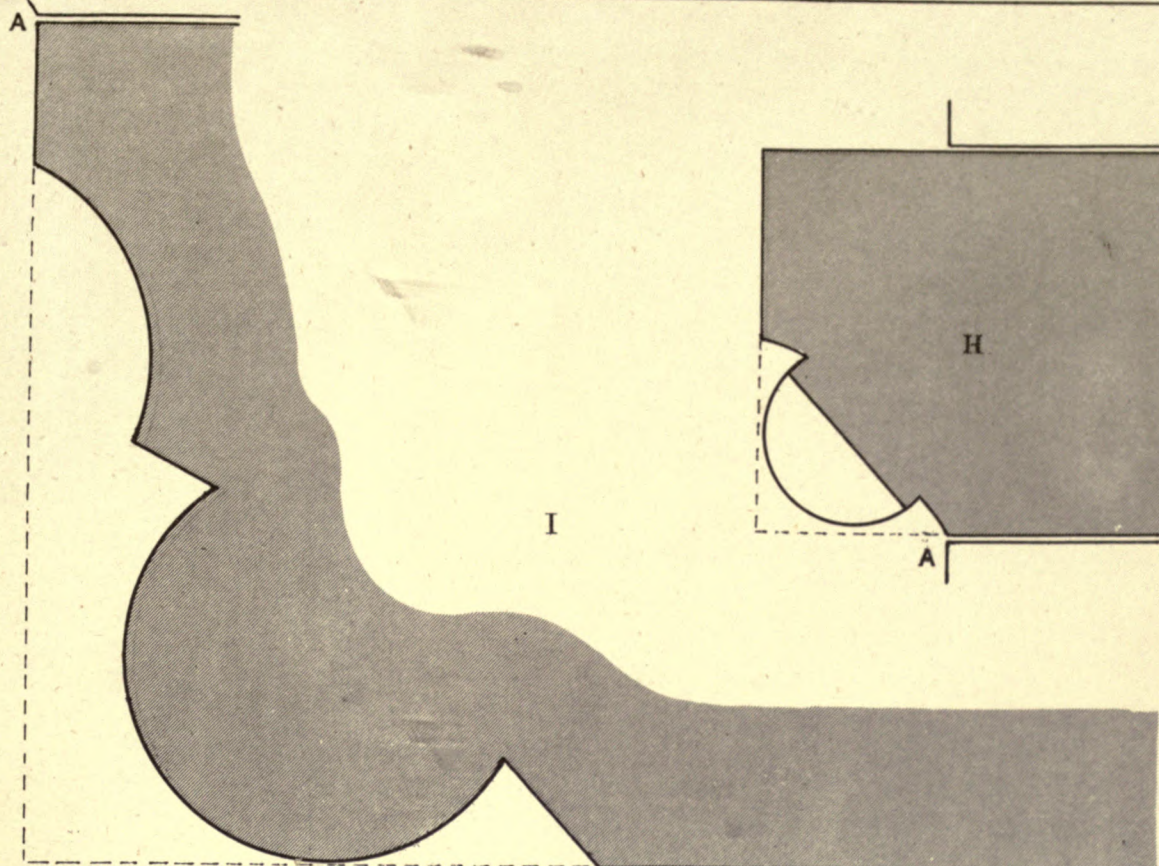
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CHESTER ST JOHN'S CHURCH.

CHOIR G-STORY.

NORMAN C 1117.

Plate



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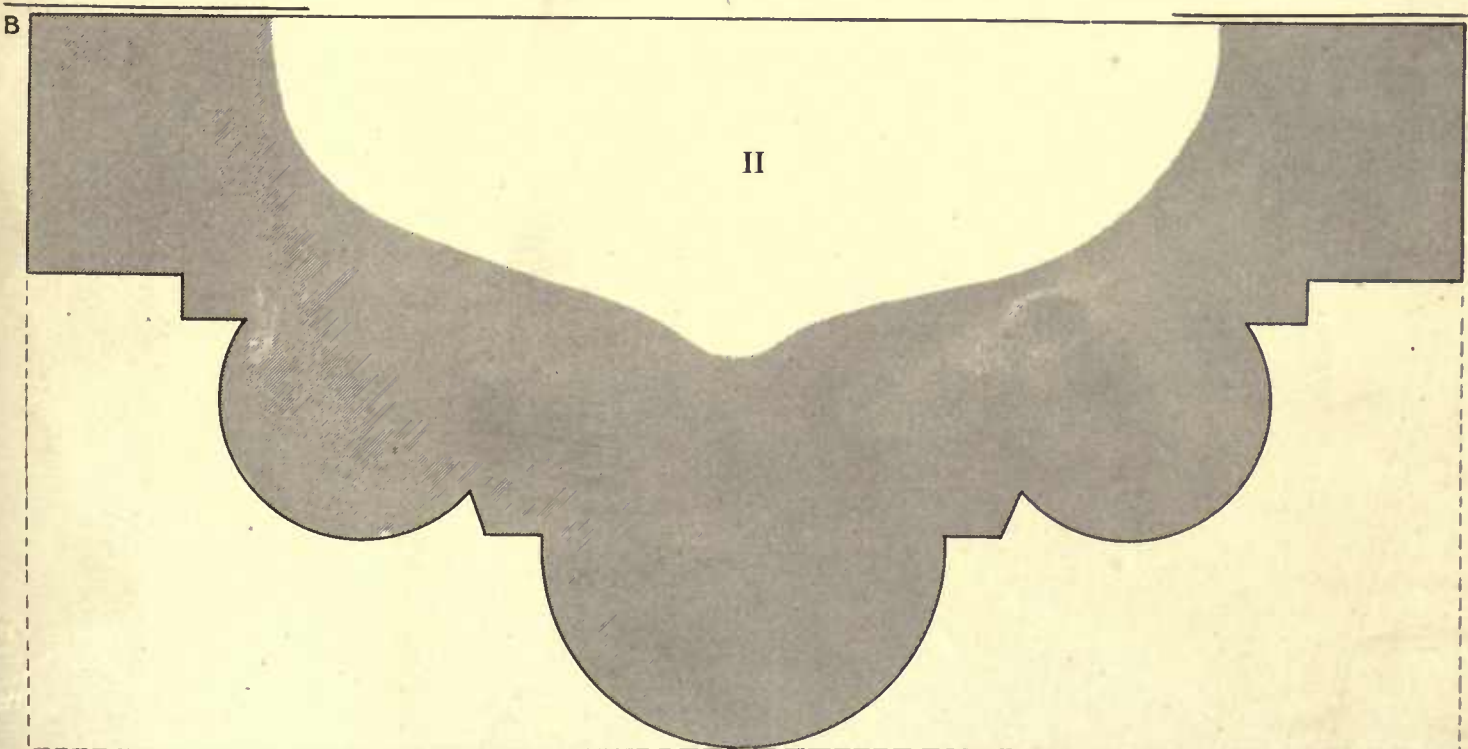
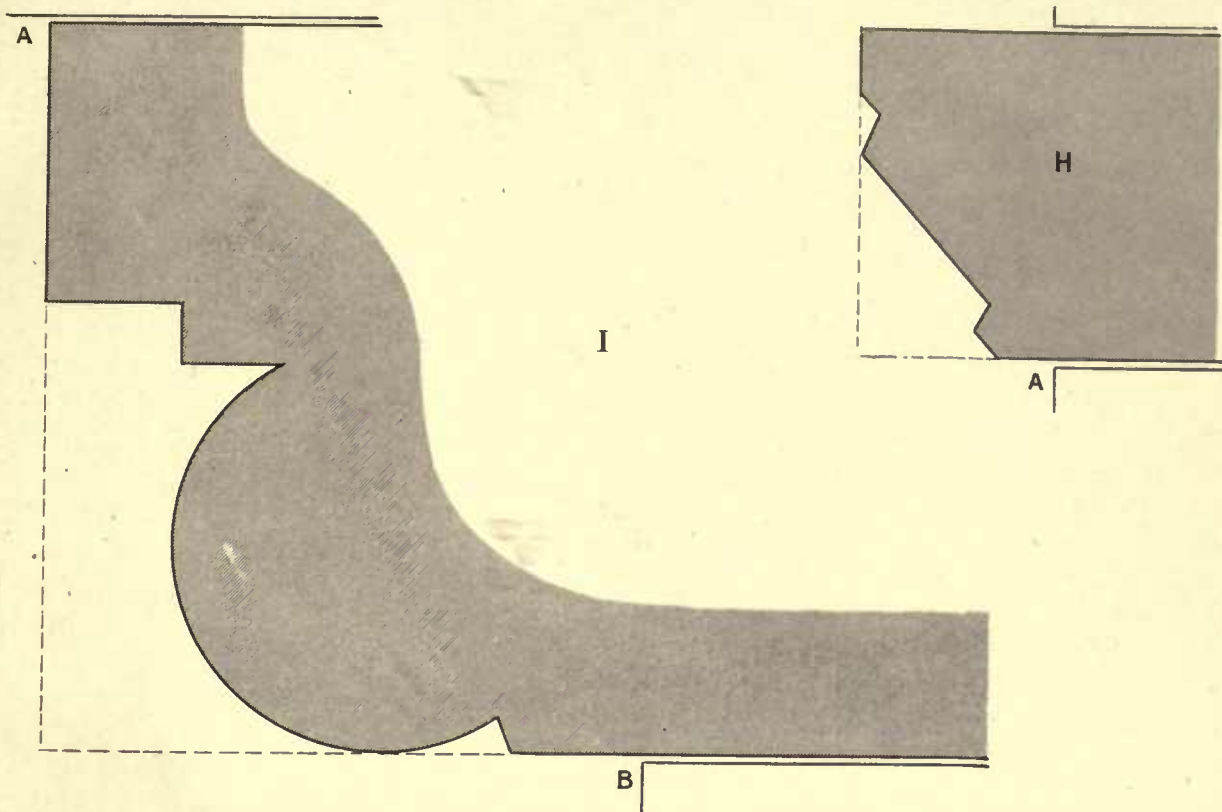
Kell Bros^l Lith, London

PETERBOROUGH CATHEDRAL.
CHOIR G. STORY.

ARCHED MOULDINGS.
PIER-ARCHES.

NORMAN c. 1130.

Plate



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Roll. Eng. Lith. London.

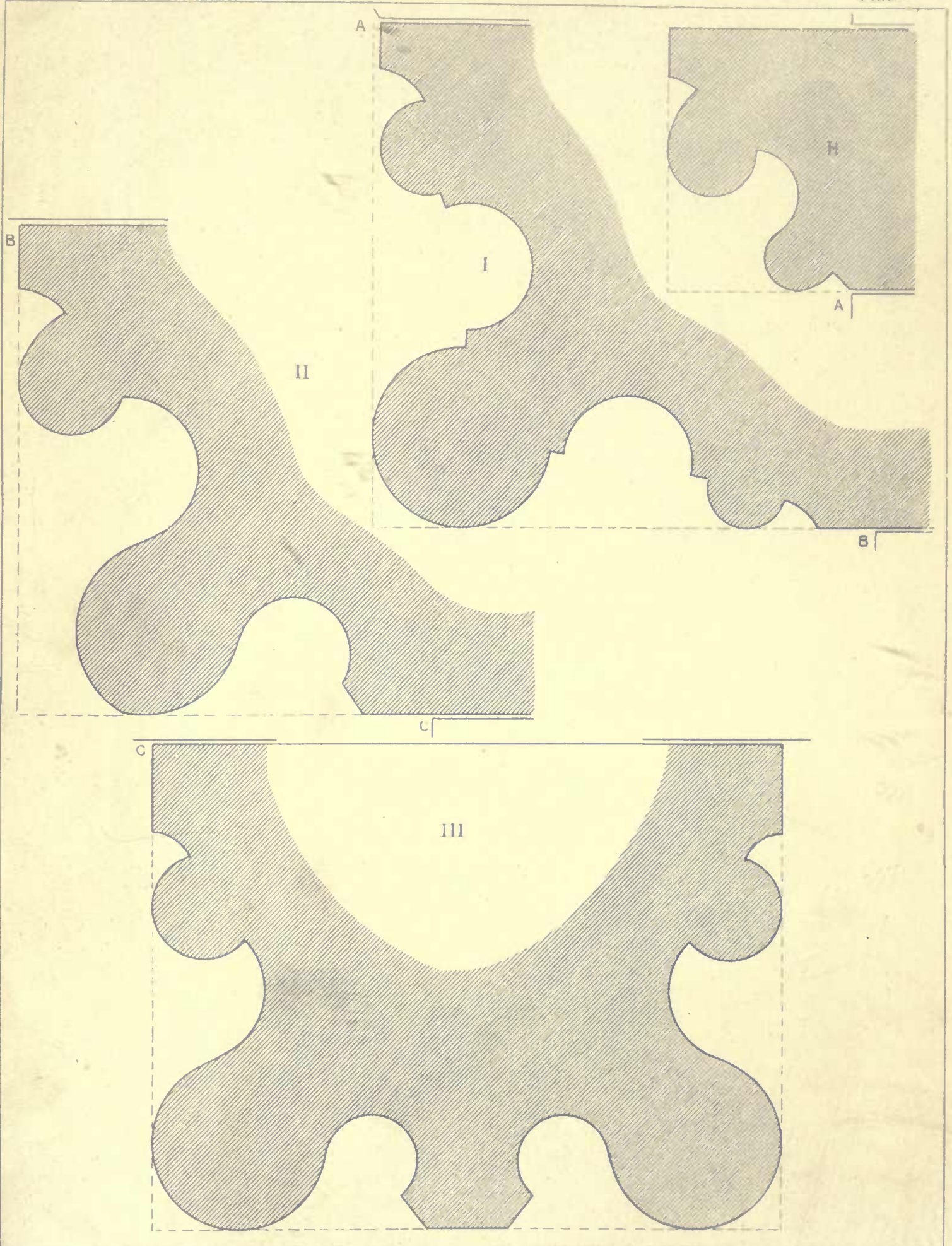
NEW SHOREHAM CHURCH.

NAVE C. STORY.

ARCHED MOULDINGS
PIER-ARCHES

TRANSITIONAL C. 1170

Plate



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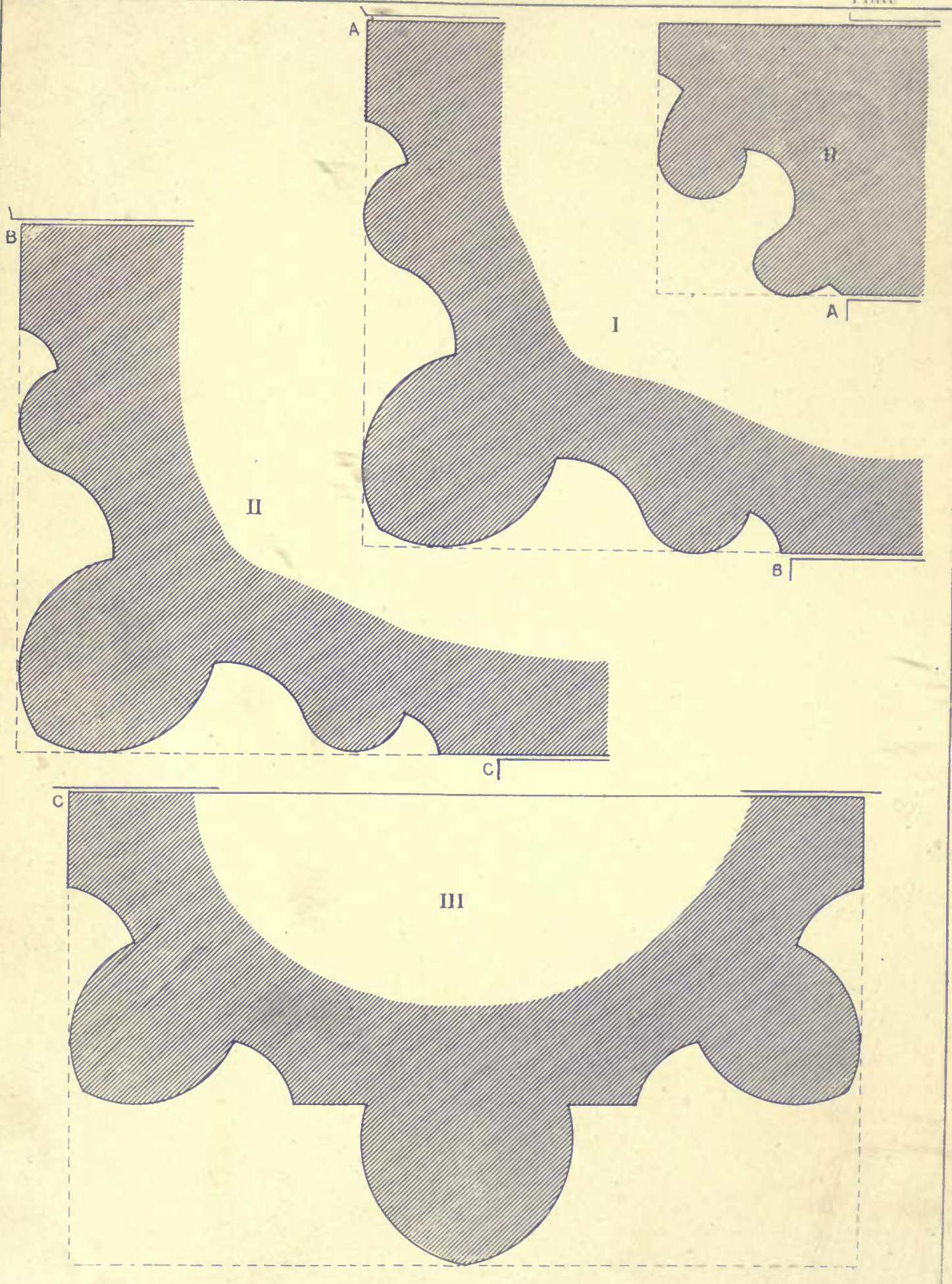
NEW SHOREHAM.

CHOIR C STORY N SIDE

ARCHED MOULDINGS
PIER-ARCHES.

TRANSITIONAL c 1170.

Plate



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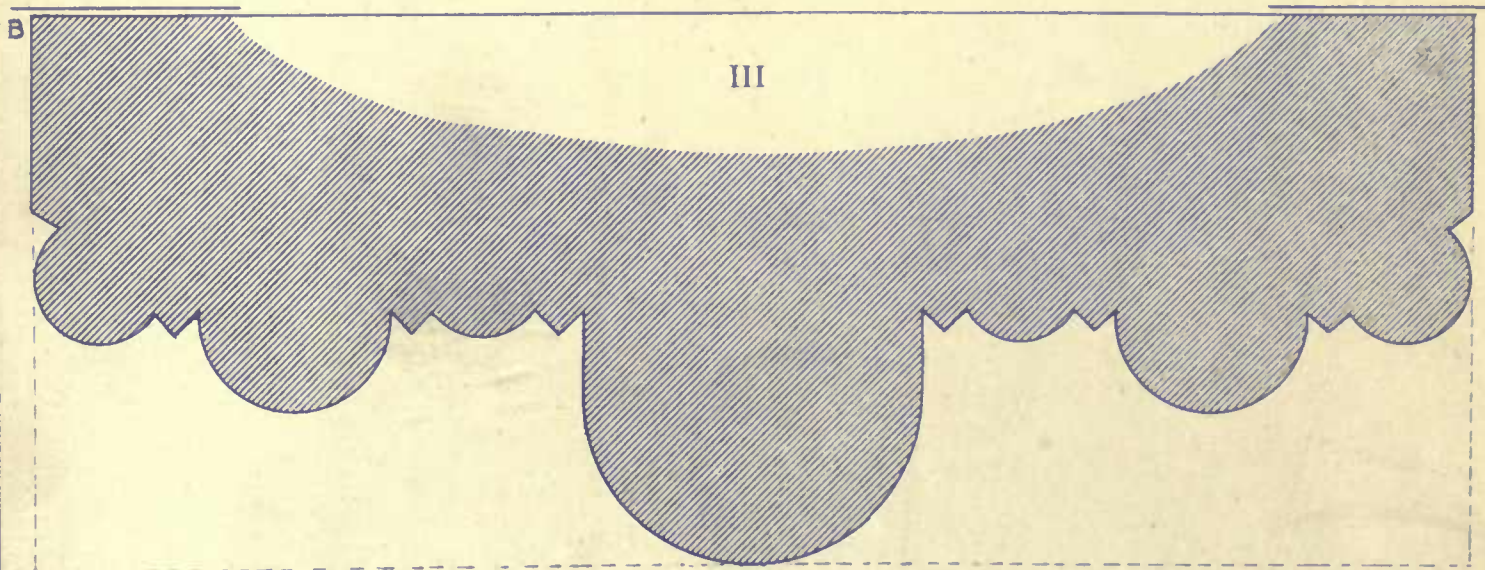
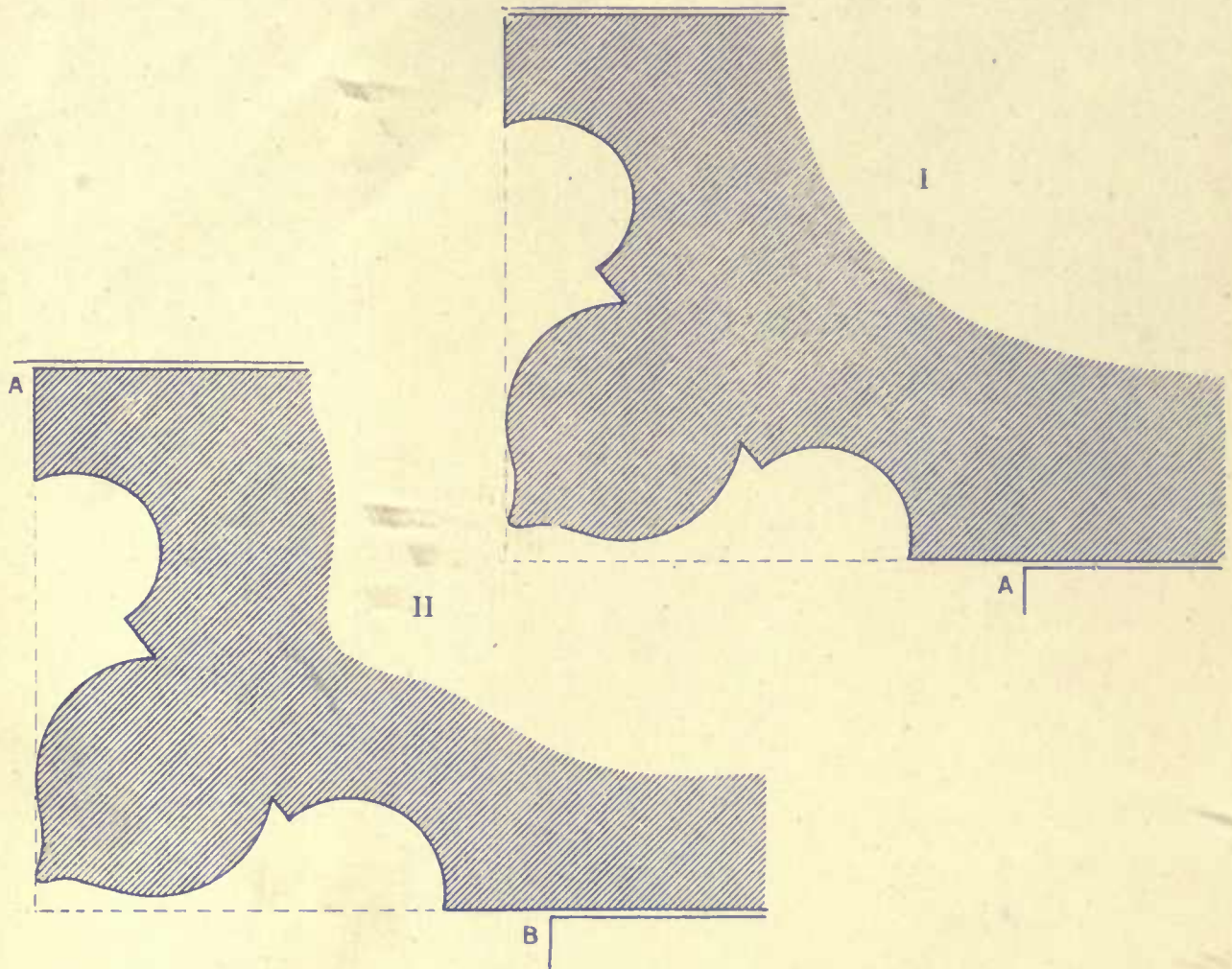
NEW SHOREHAM

CHOIR C STORY S SIDE

ARCHED MOULDINGS
PIER-ARCHES.

TRANSITIONAL C 1170

Plate



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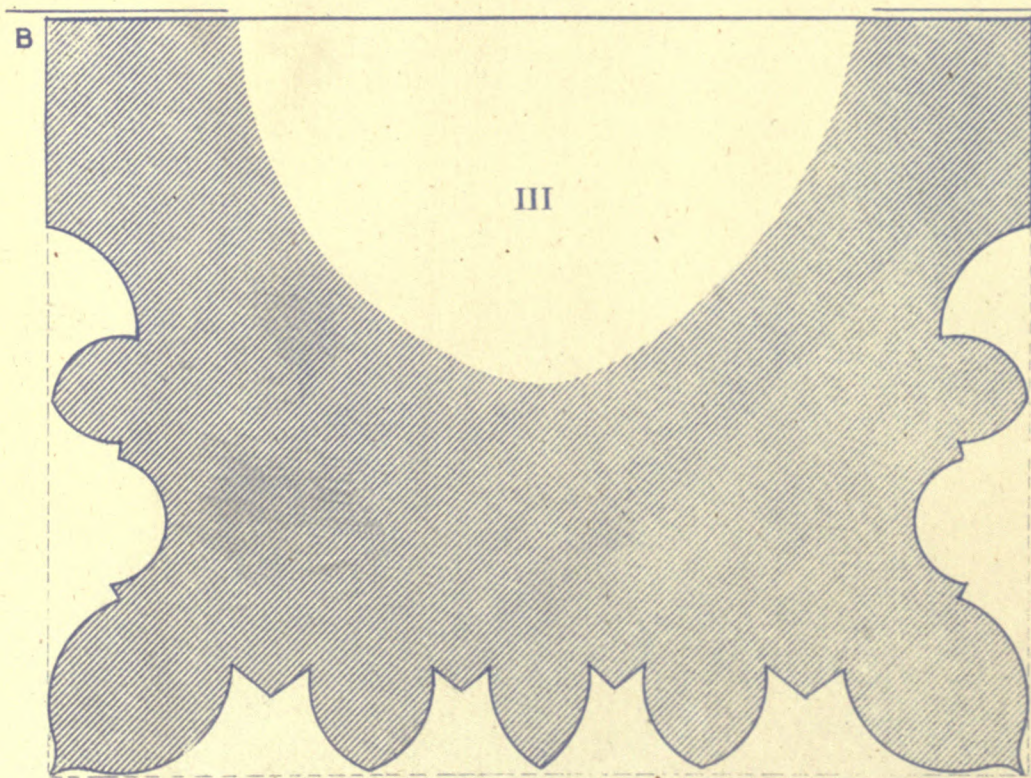
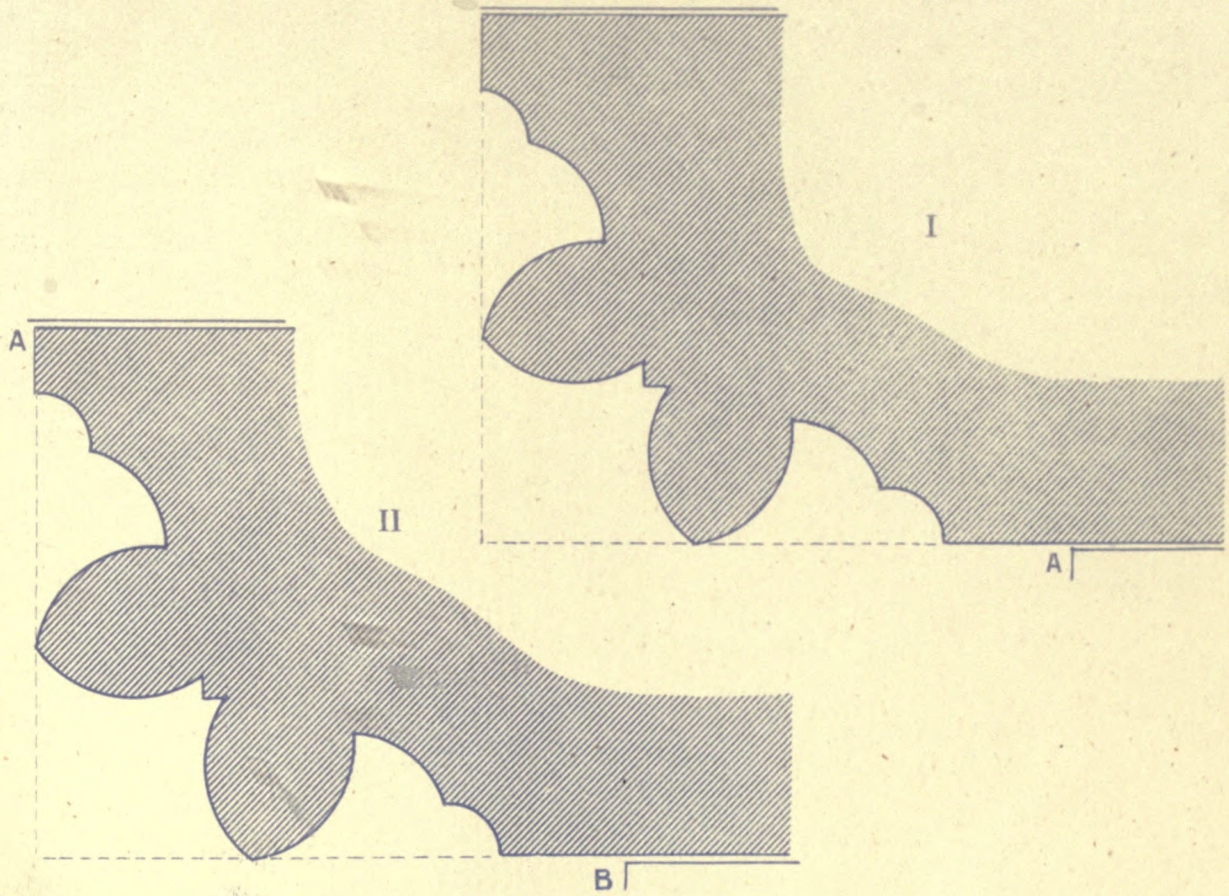
SELBY ABBEY CHURCH.

NAVE G-STORY.

ARCHED MOULDINGS.
PIER-ARCHES.

TRANSITIONAL c 1170.

Plate



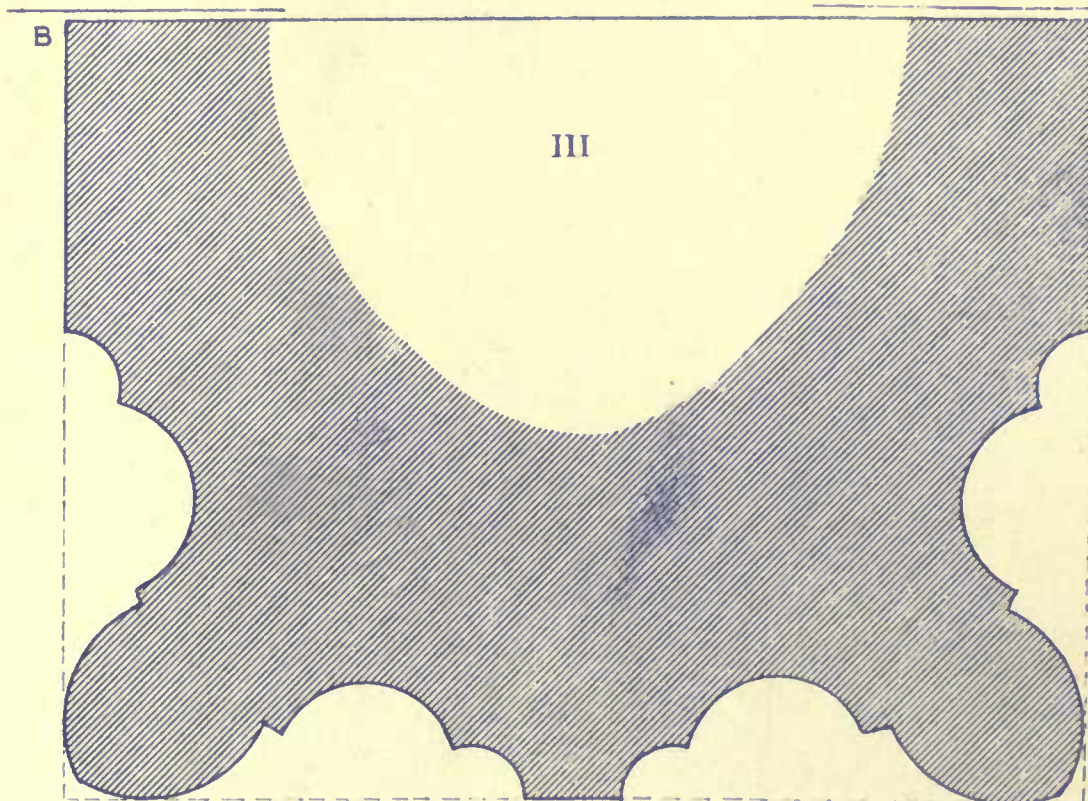
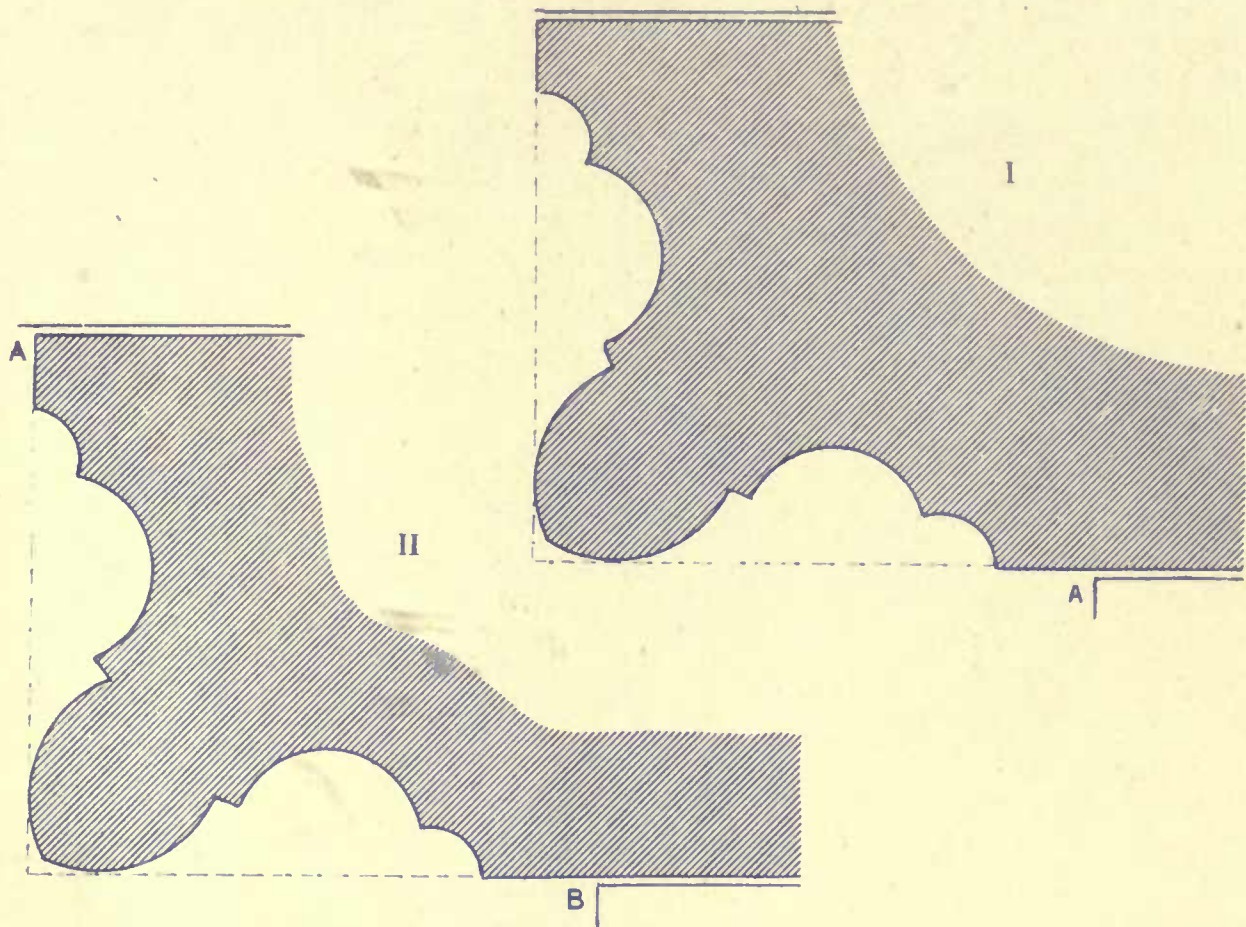
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SELBY ABBEY CHURCH.
NAVE B-STORY S-SIDE.

ARCHED MOULDINGS.
PIER-ARCHES.

TRANSITIONAL c 1170.

Plate



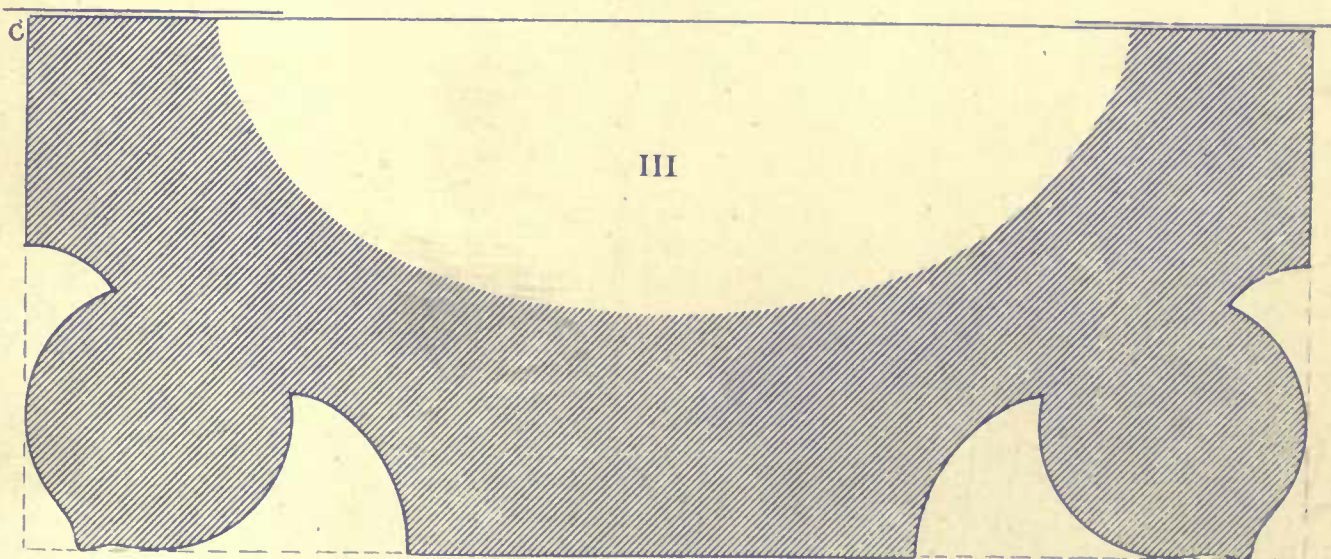
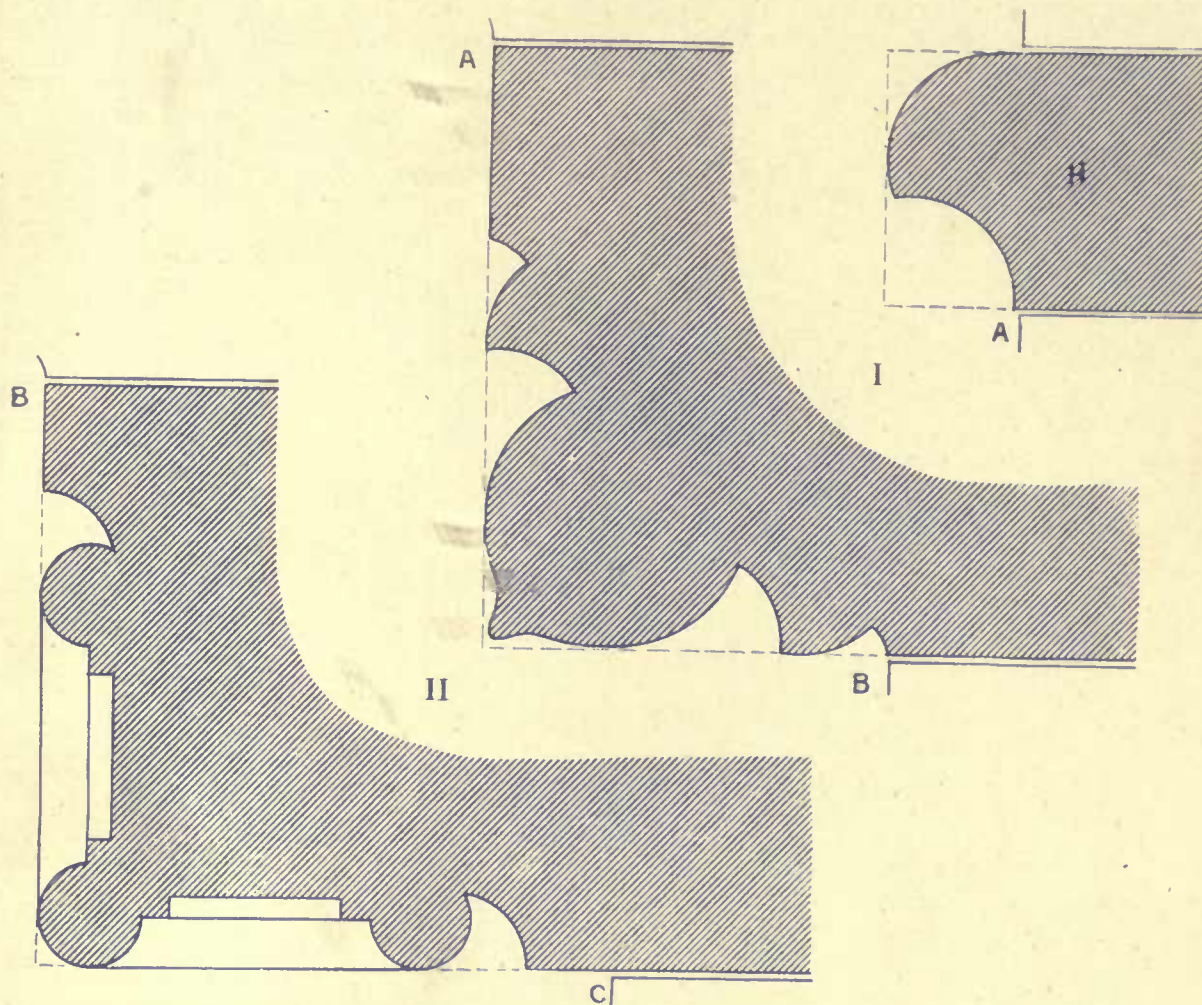
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SELBY ABBEY CHURCH.
NAVE B-STORY (2ND ARCH).

ARCHED MOULDINGS.
PIER-ARCHES.

TRANSITIONAL C. 1170

Plate



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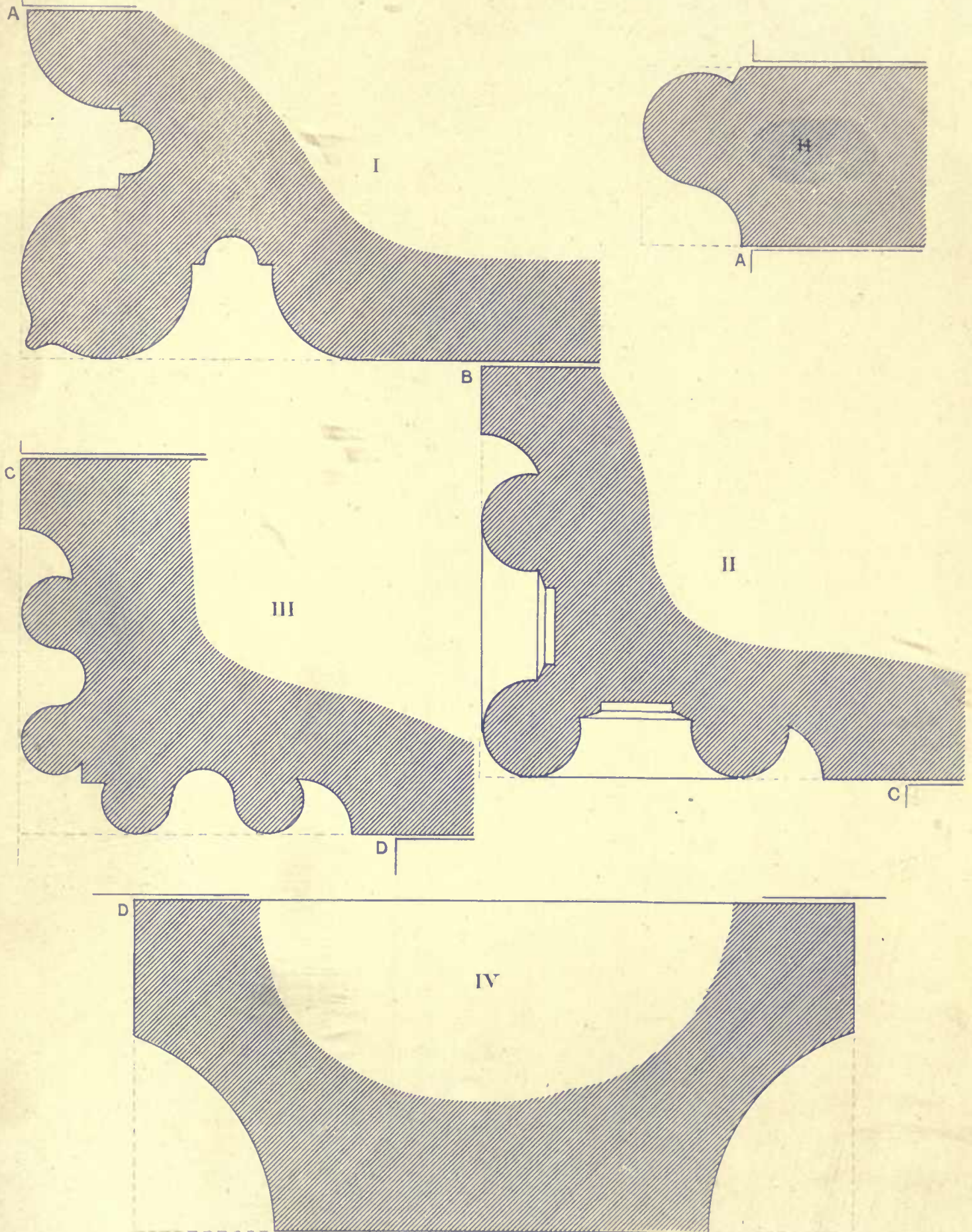
ST. DAVID'S CATHEDRAL.

CHOIR C. STORY.

ARCHED MOULDINGS PIER-ARCHES.

TRANSITIONAL c 1170

Plate



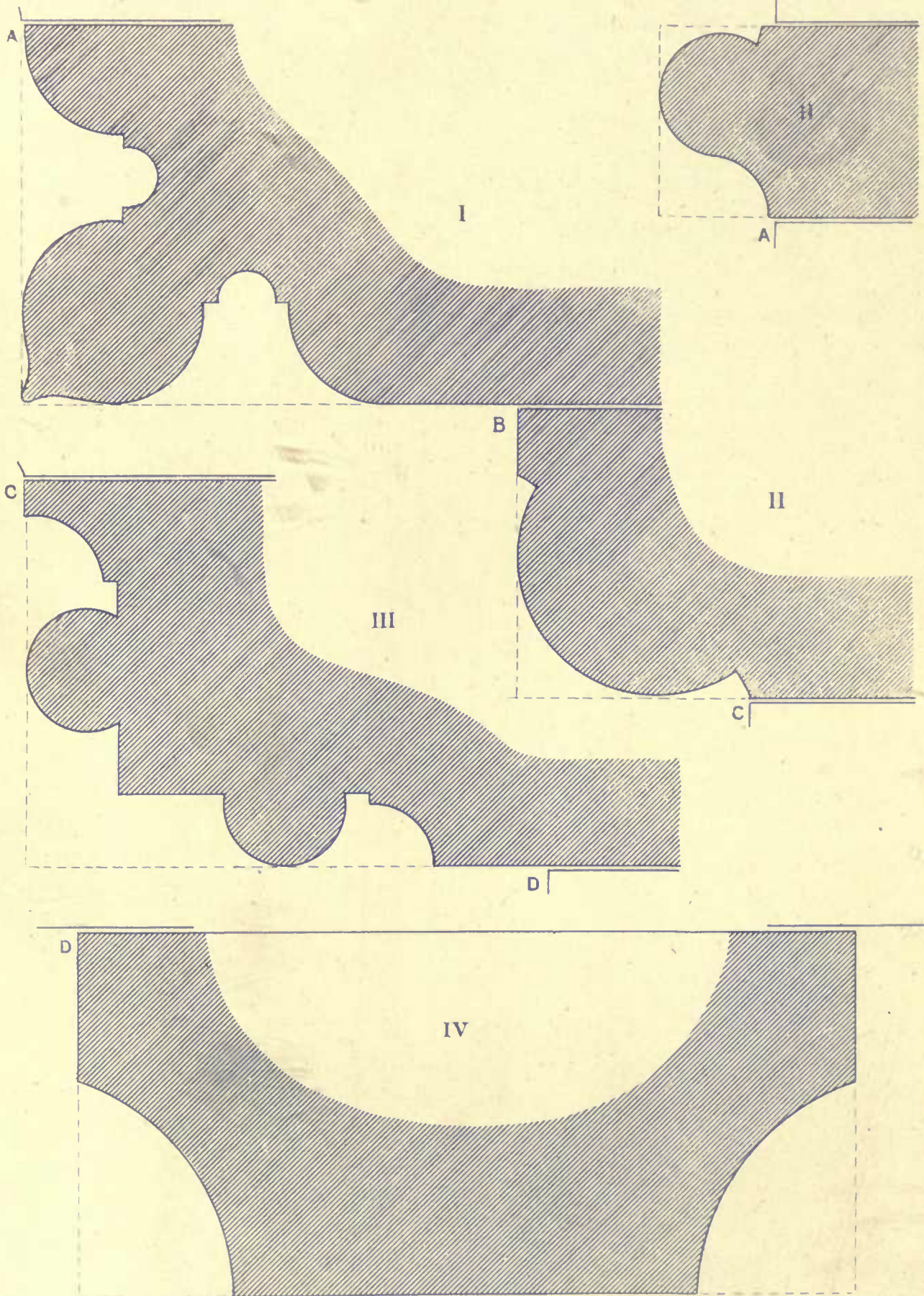
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ST DAVID'S CATHEDRAL
NAVE G STORY

ARCHED MOULDINGS.
PIER-ARCHES.

TRANSITIONAL c 1170.

Plate



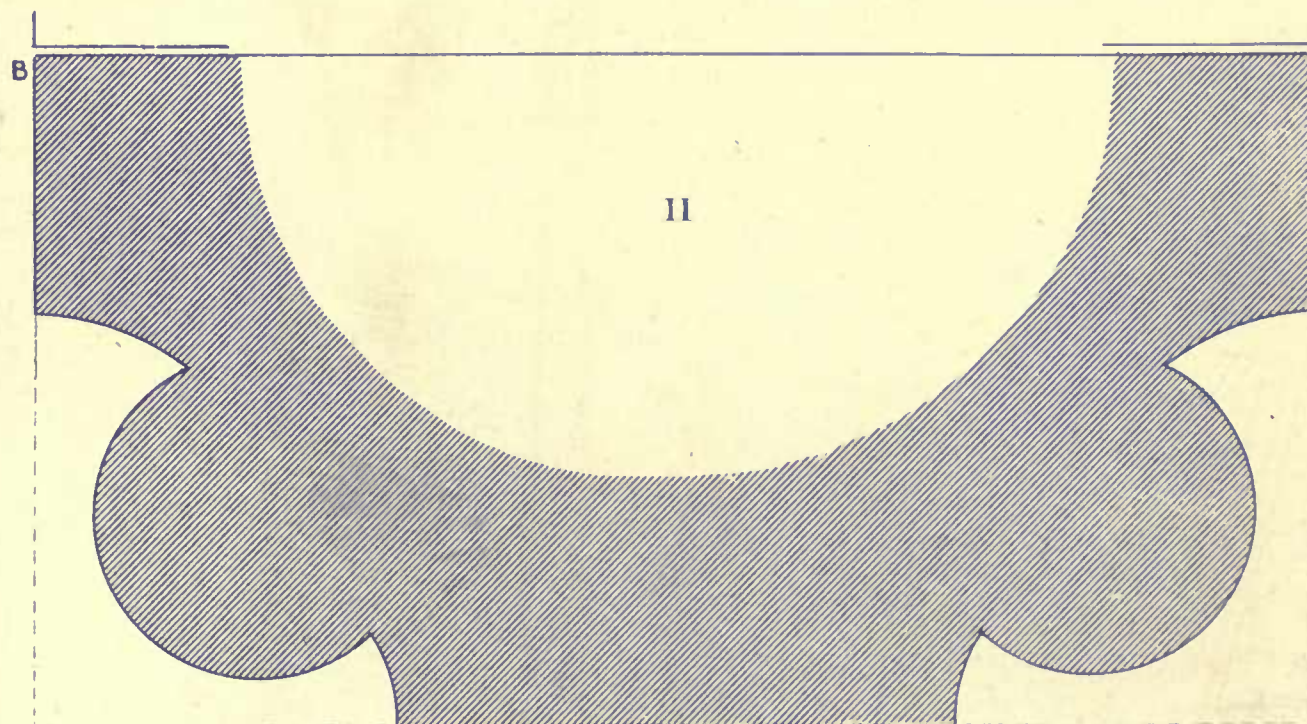
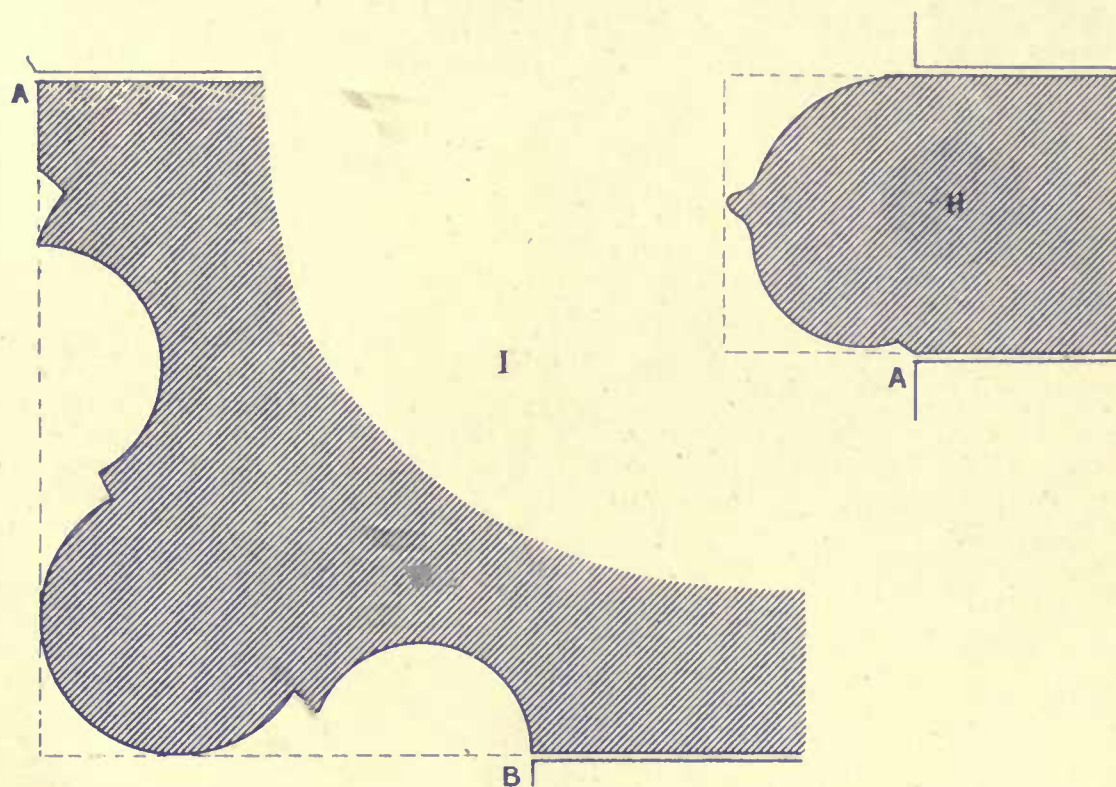
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ST DAVID'S CATHEDRAL.
NAVE G STORY.

ARCHED MOULDINGS.
PIER-ARCHES.

TRANSITIONAL, c. 1170

Plate



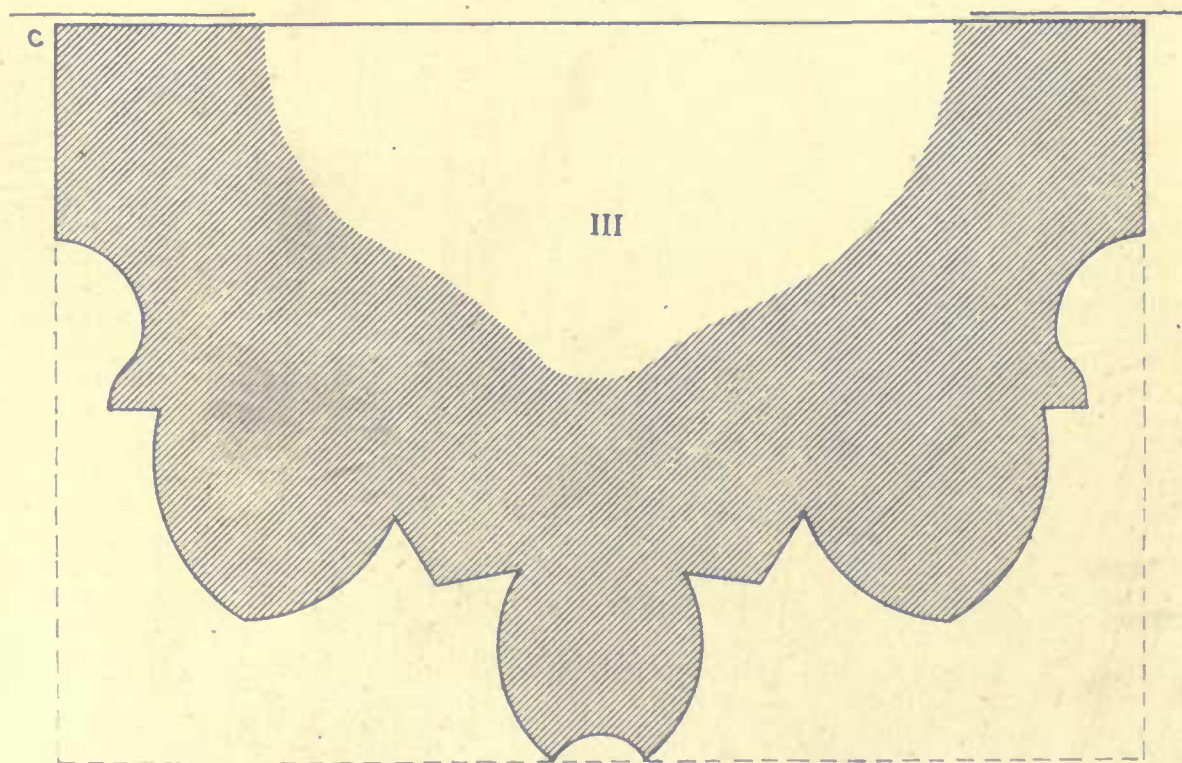
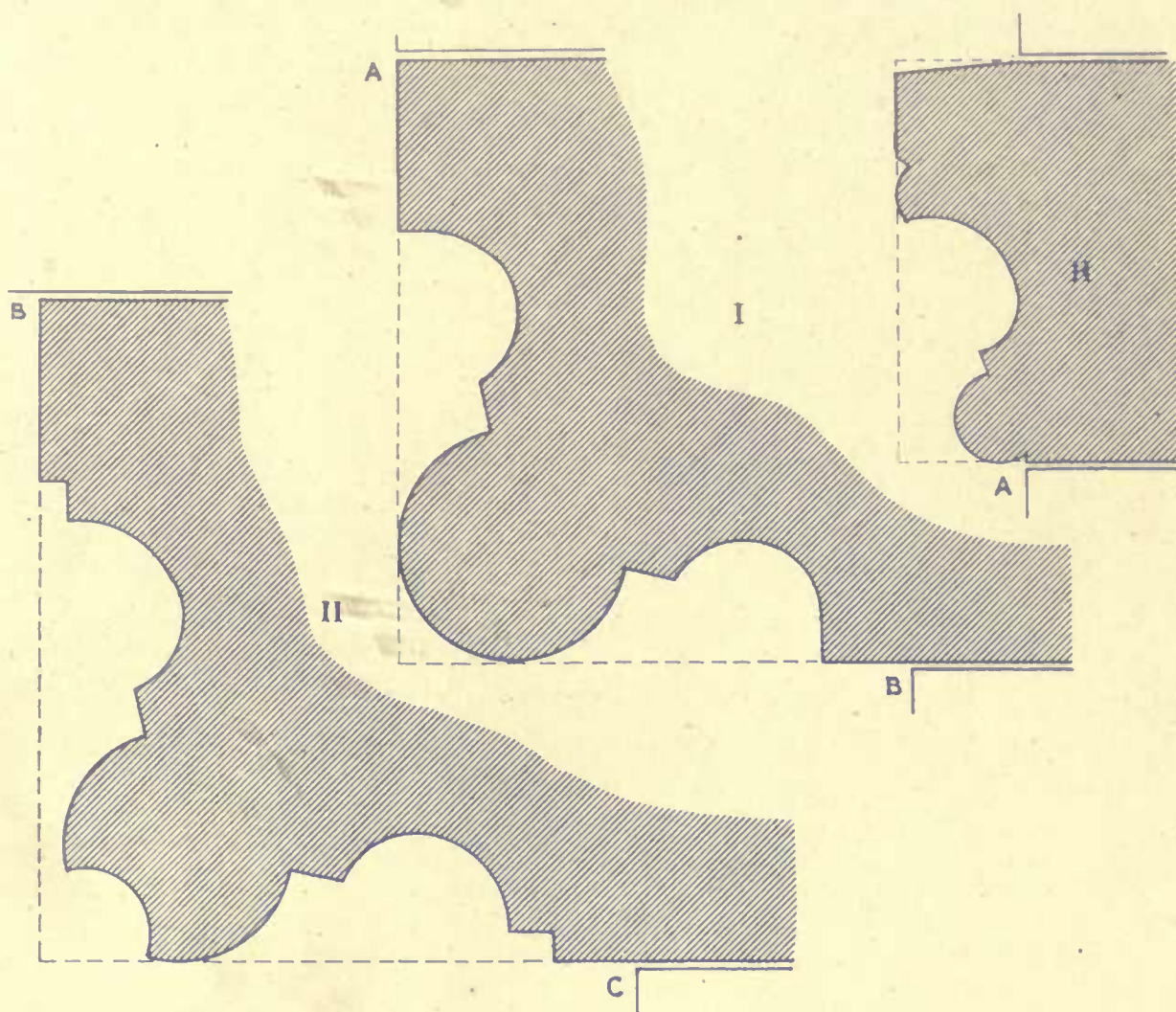
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ABBEY DORE.
NAVE G. STORY.

ARCHED MOULDINGS PIER-ARCHES

TRANSITIONAL c 1170

Plate



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See list of notes

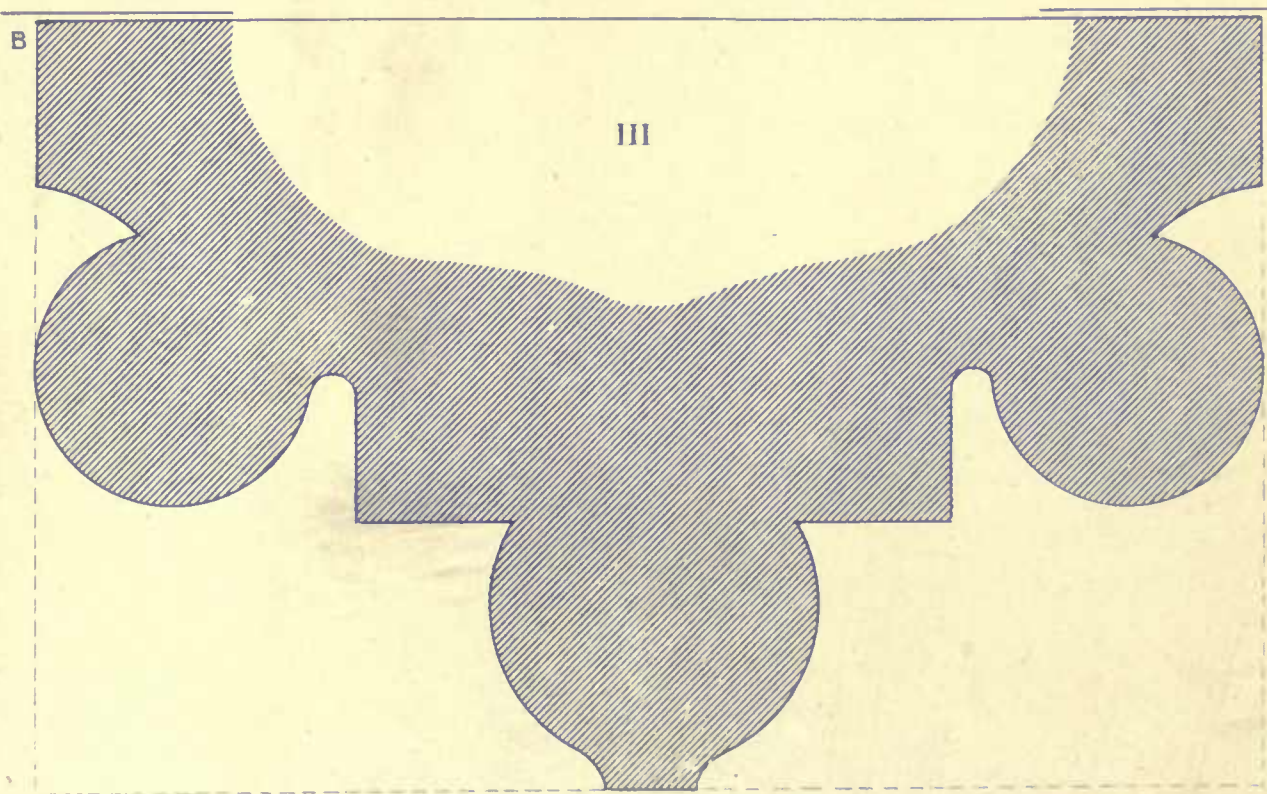
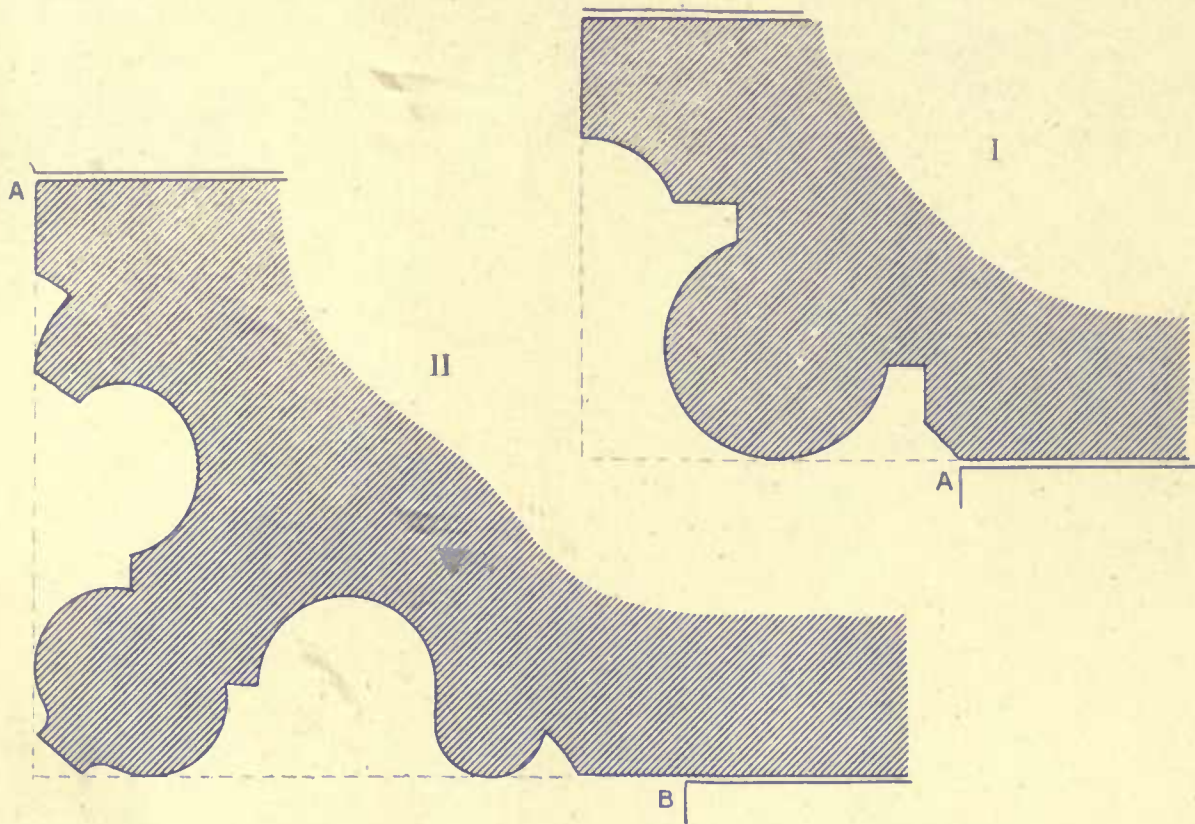
FURNESS ABBEY CHURCH

NAVE C STORY

ARCHED MOULDINGS
PIER-ARCHES.

TRANSITIONAL c 1180

Plate



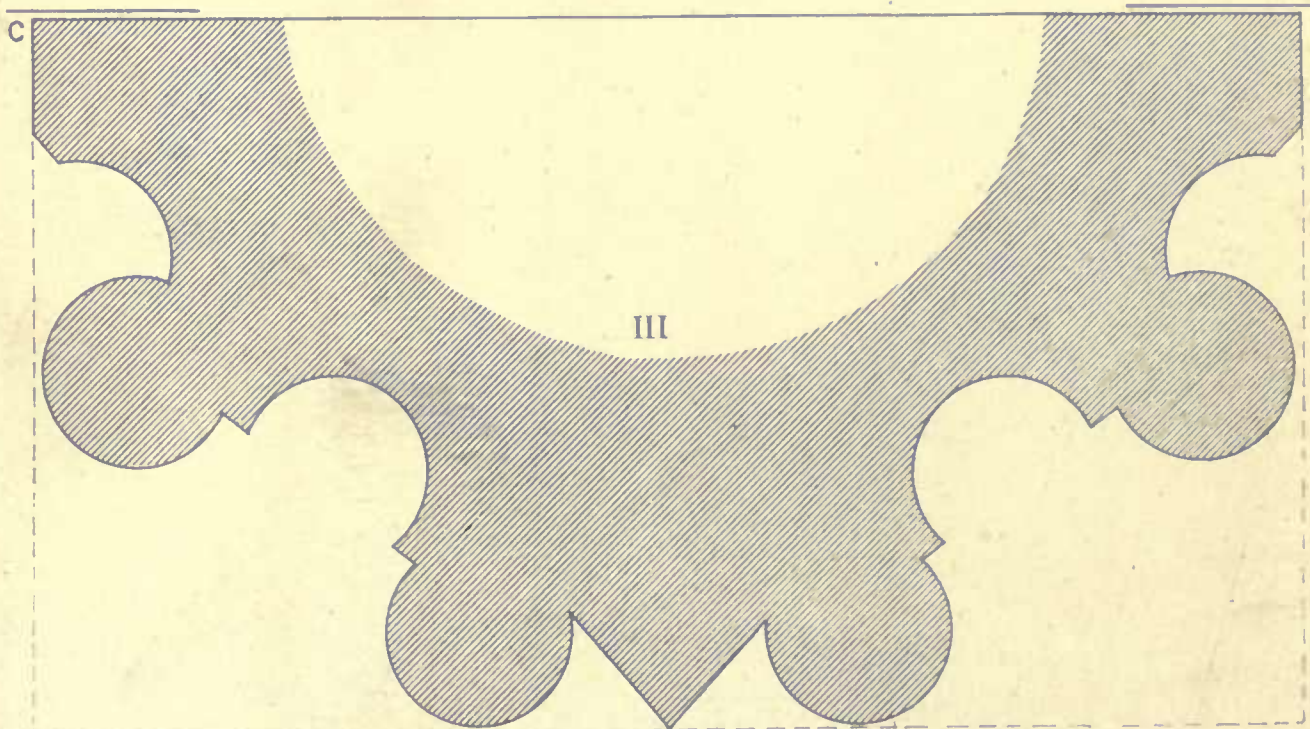
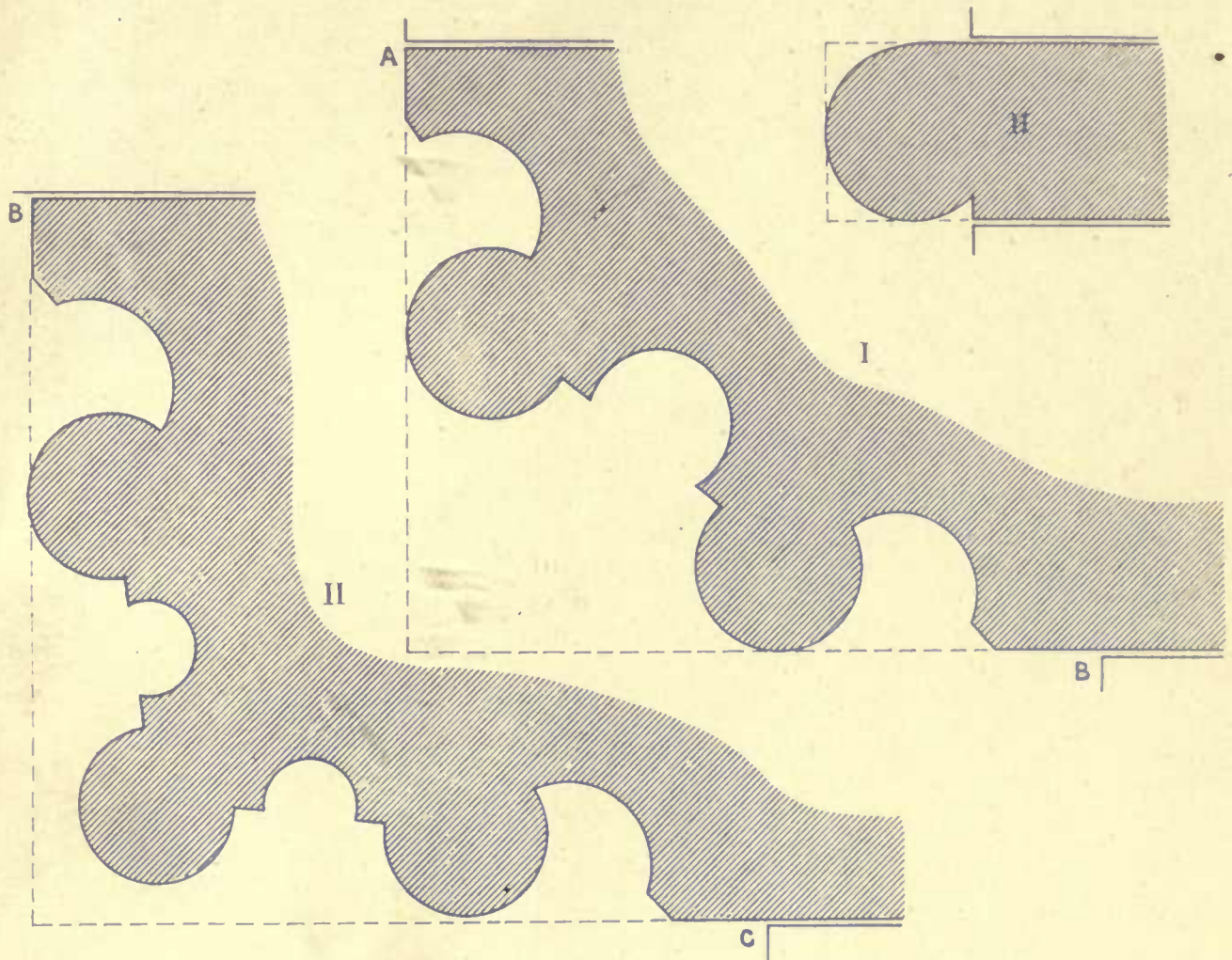
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TYNEMOUTH PRIORY CHURCH.
CHOIR G STORY

ARCHED MOULDINGS
PIER-ARCHES.

TRANSITIONAL C 1180

Plate



$\frac{1}{8}$ real size.

Edw. Smith & Co. London

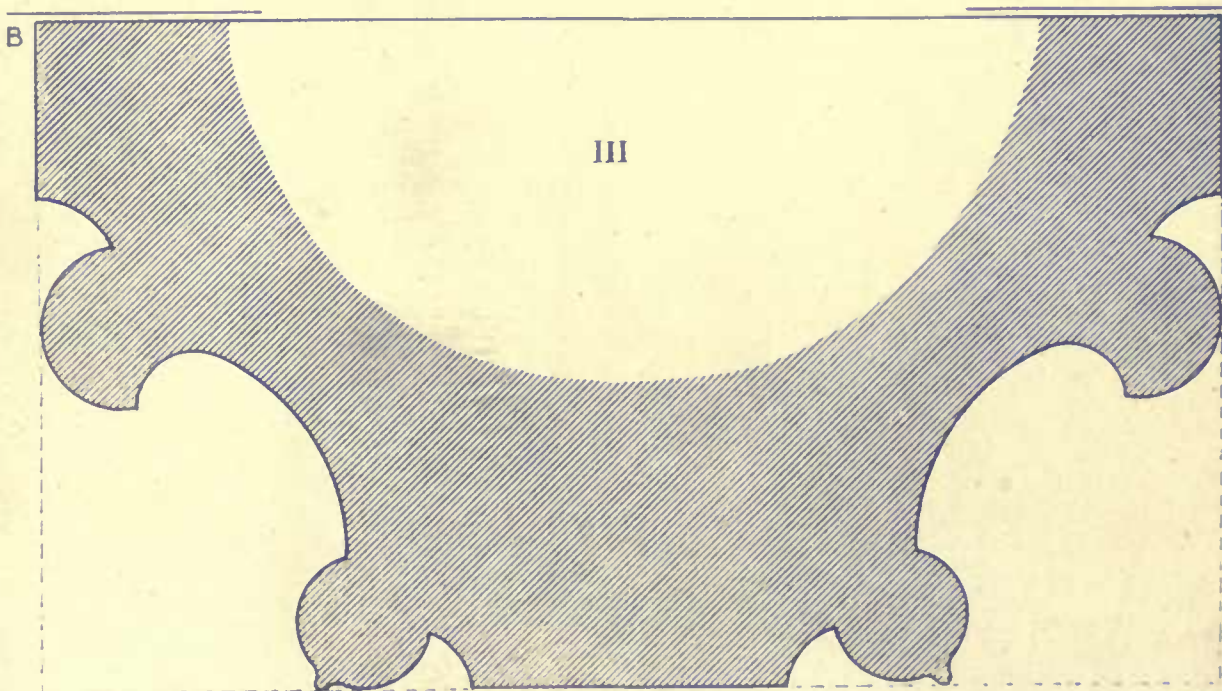
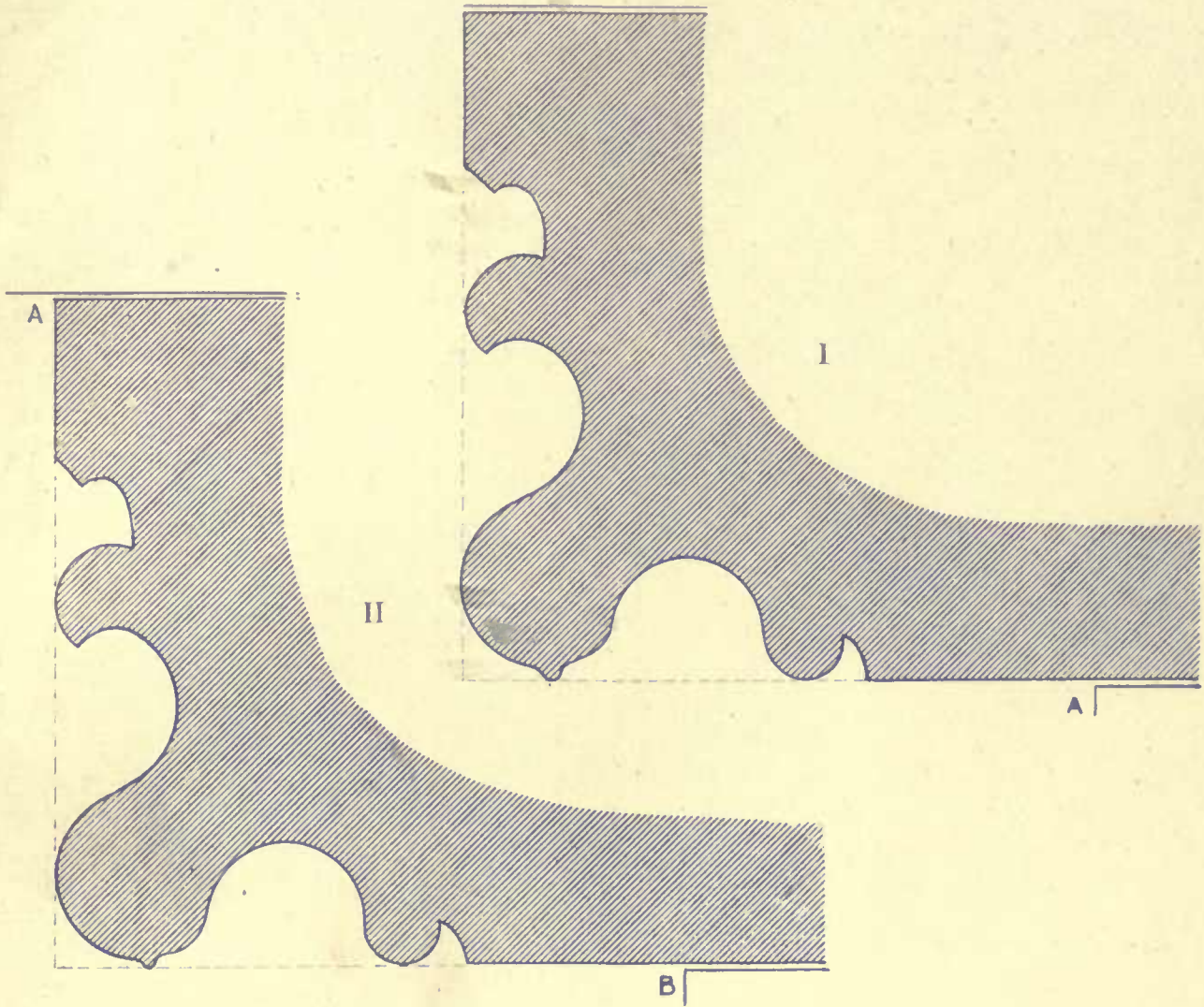
WELLS CATHEDRAL.

NAVE G-STORY

ARCHED MOULDINGS.
PIER-ARCHES.

TRANSITIONAL C. 1186.

Plate



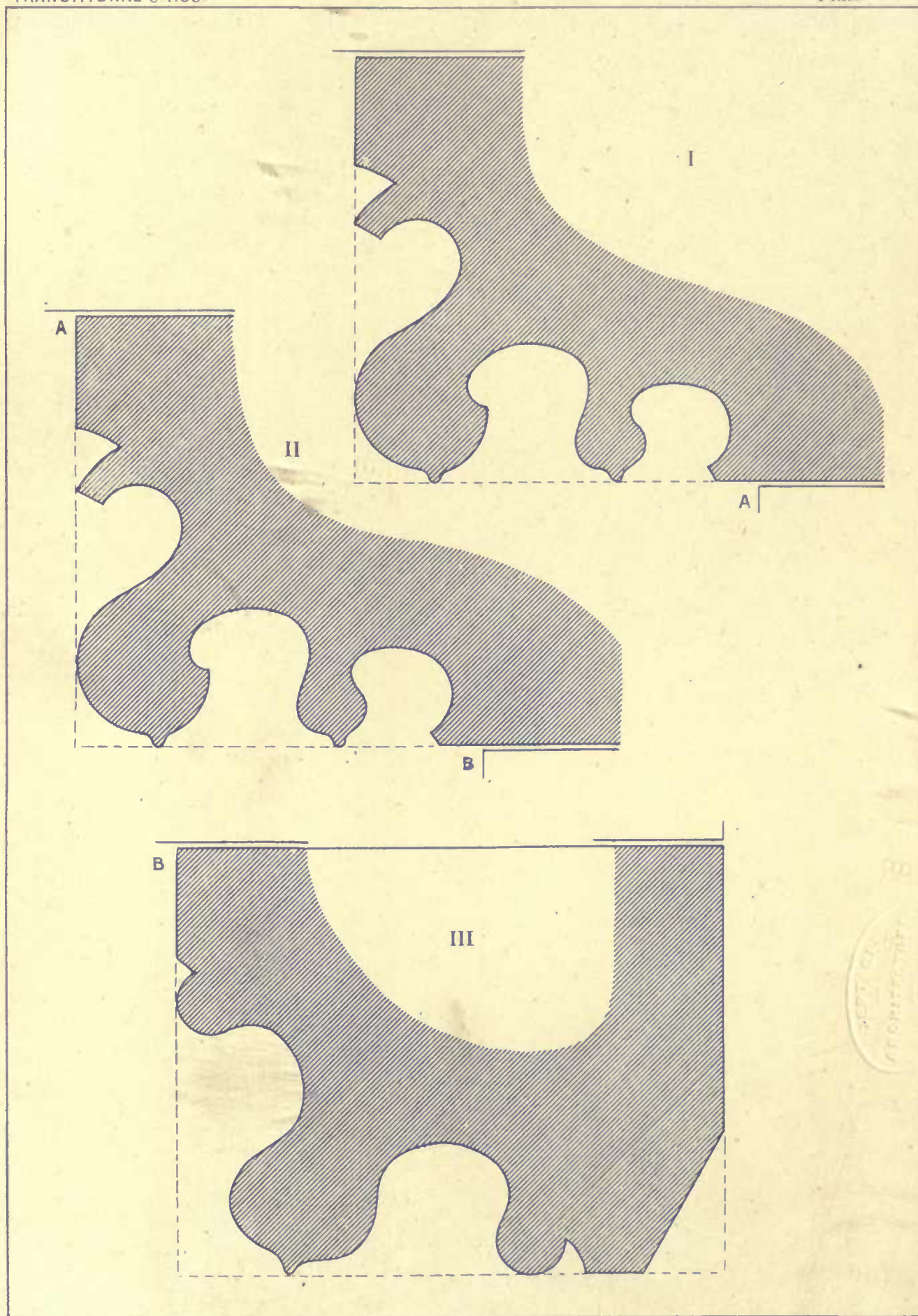
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CHICHESTER CATHEDRAL.
PRESBYTERY C. STORY.

ARCHED MOULDINGS
PIER-ARCHES

TRANSITIONAL C 1186

Plate



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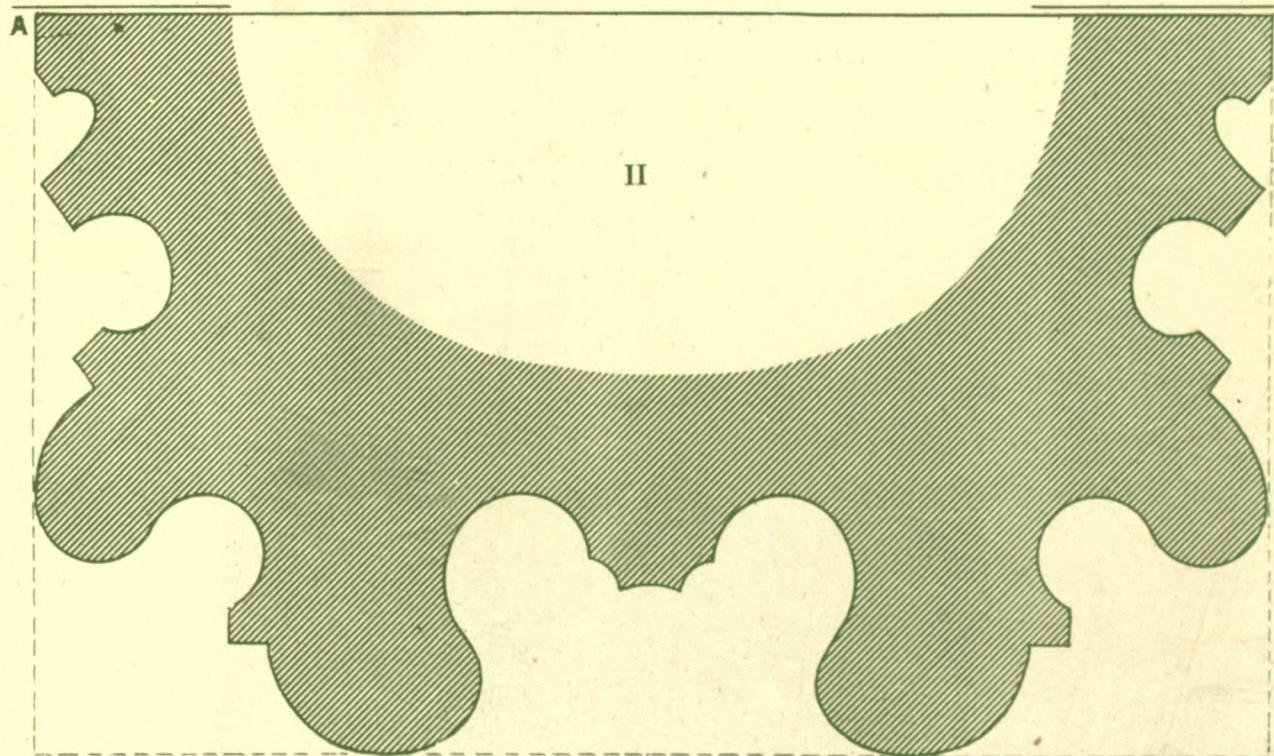
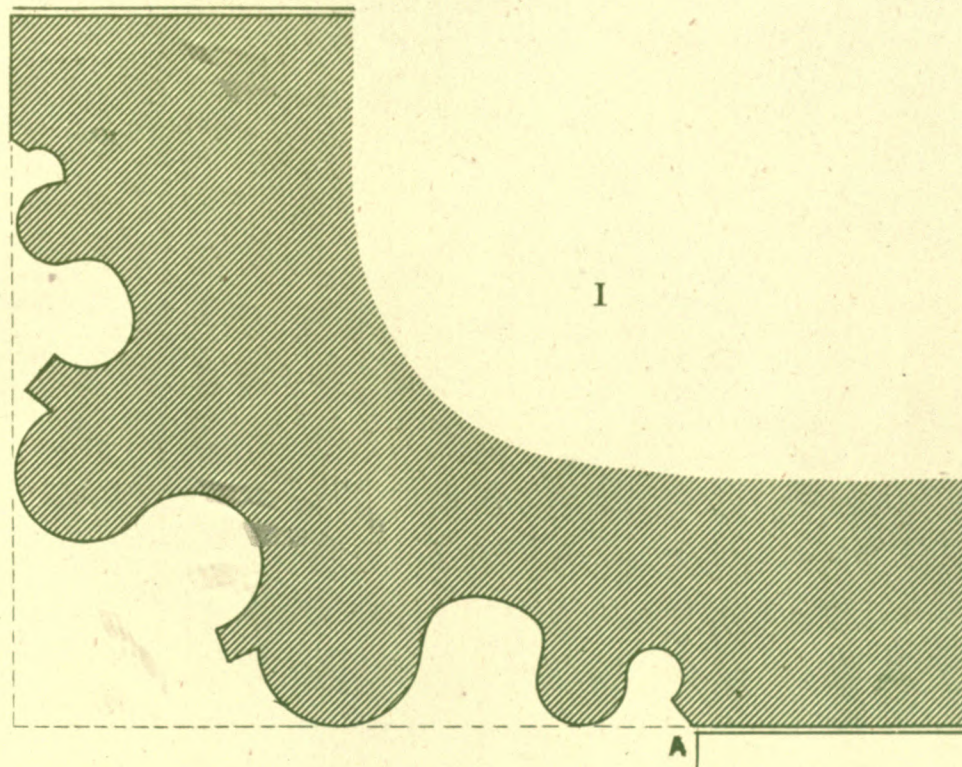
CHICHESTER CATHEDRAL.

PRESBYTERY B-STORY

ARCHED MOULDINGS.
PIER-ARCHES.

LANCET c. 1190.

Plate



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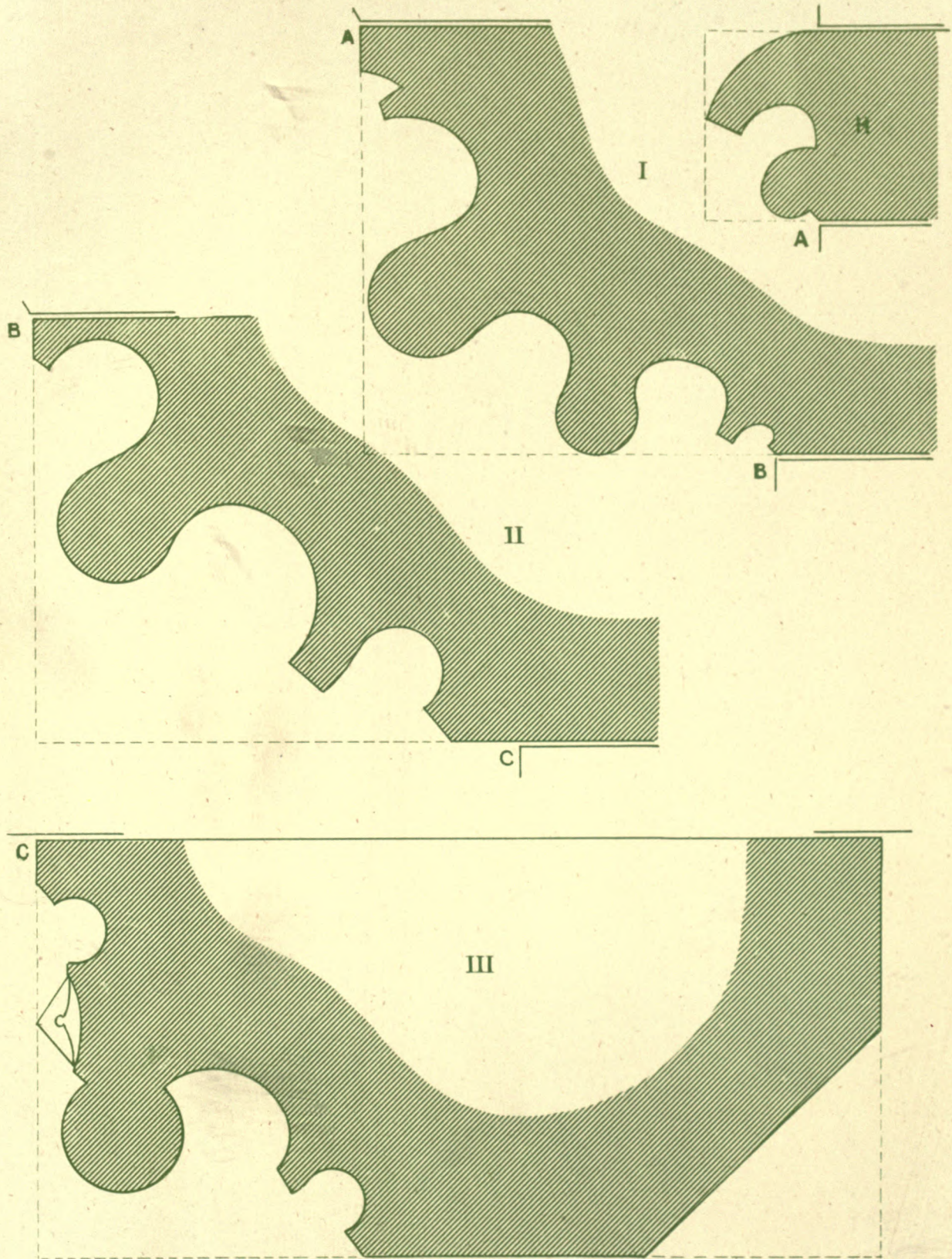
Kell Pro^r Lith. London.

LINCOLN CATHEDRAL.
CHOIR G. STORY.

ARCHED MOULDINGS.
PIER-ARCHES.

LANCET C. 1190

Plate



$\frac{1}{8}$ real size.

W. E. Birchall, London.

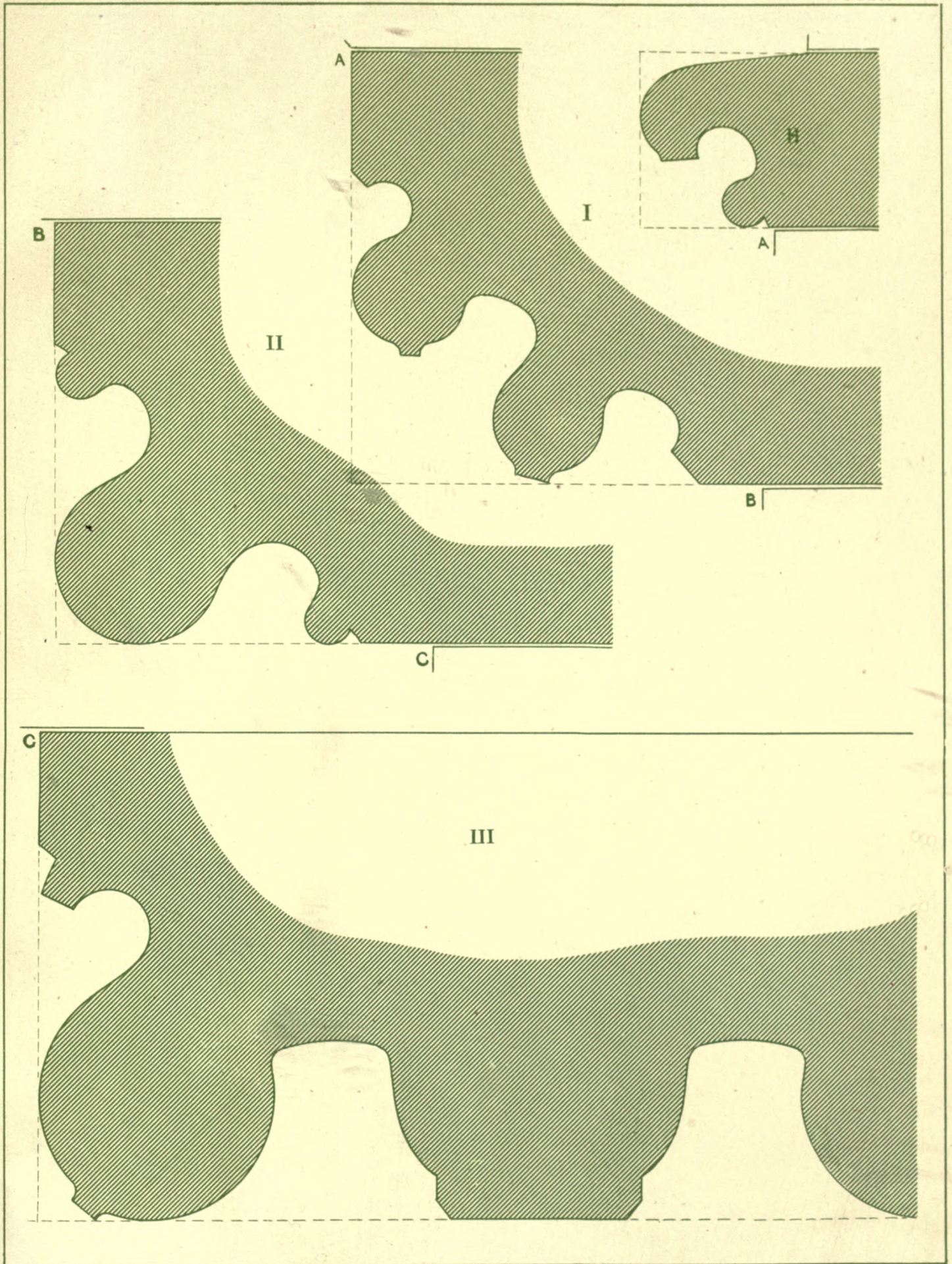
LINCOLN CATHEDRAL.

CHOIR B. STORY.

ARCHED MOULDINGS.
PIER-ARCHES.

LANCET C. 1190.

Plate



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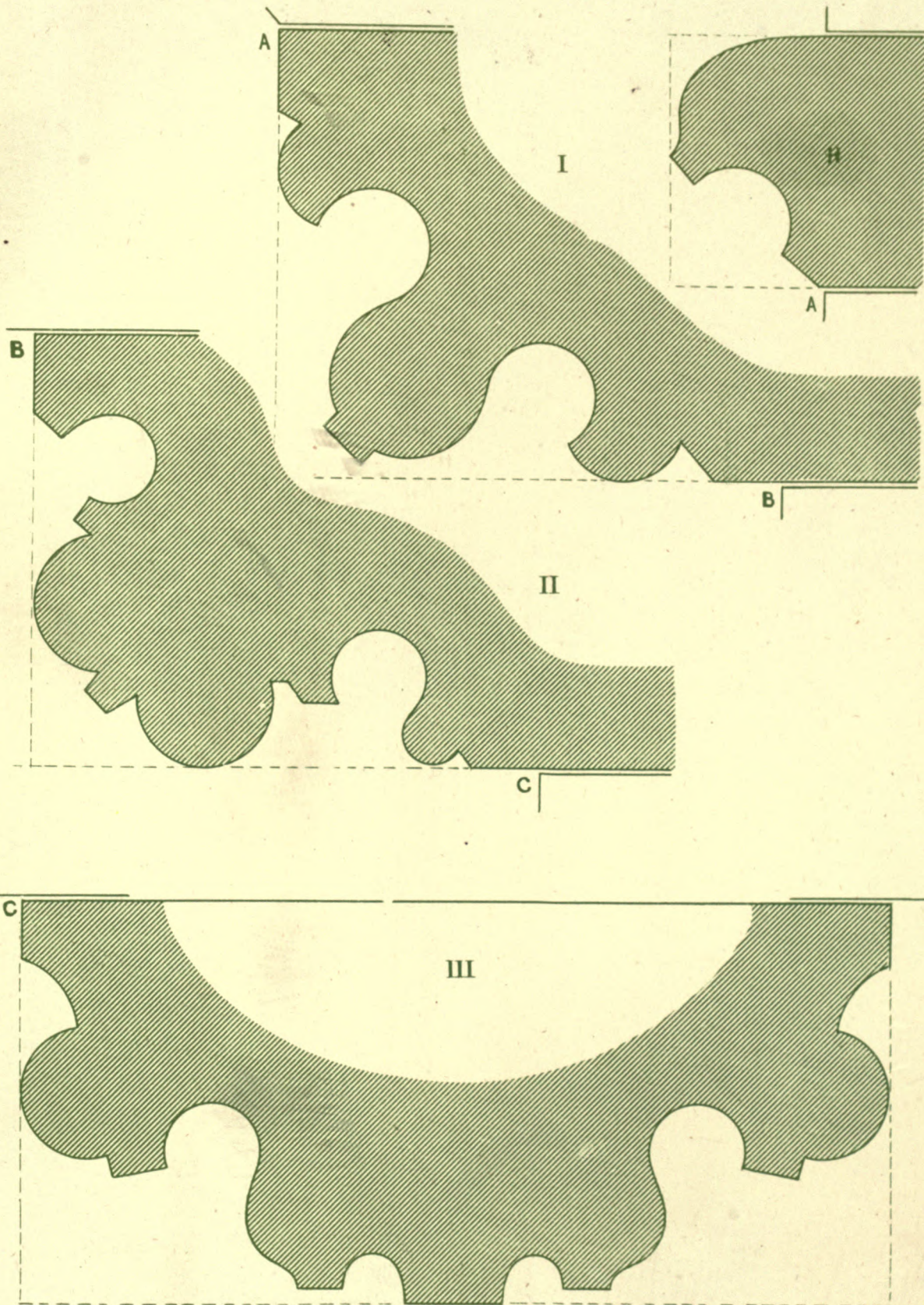
Wells Bros. Lith. London

HEXHAM.
NAVE G. STORY.

ARCHED MOULDINGS.
PIER-ARCHES.

LANCET C. 1195

Plate

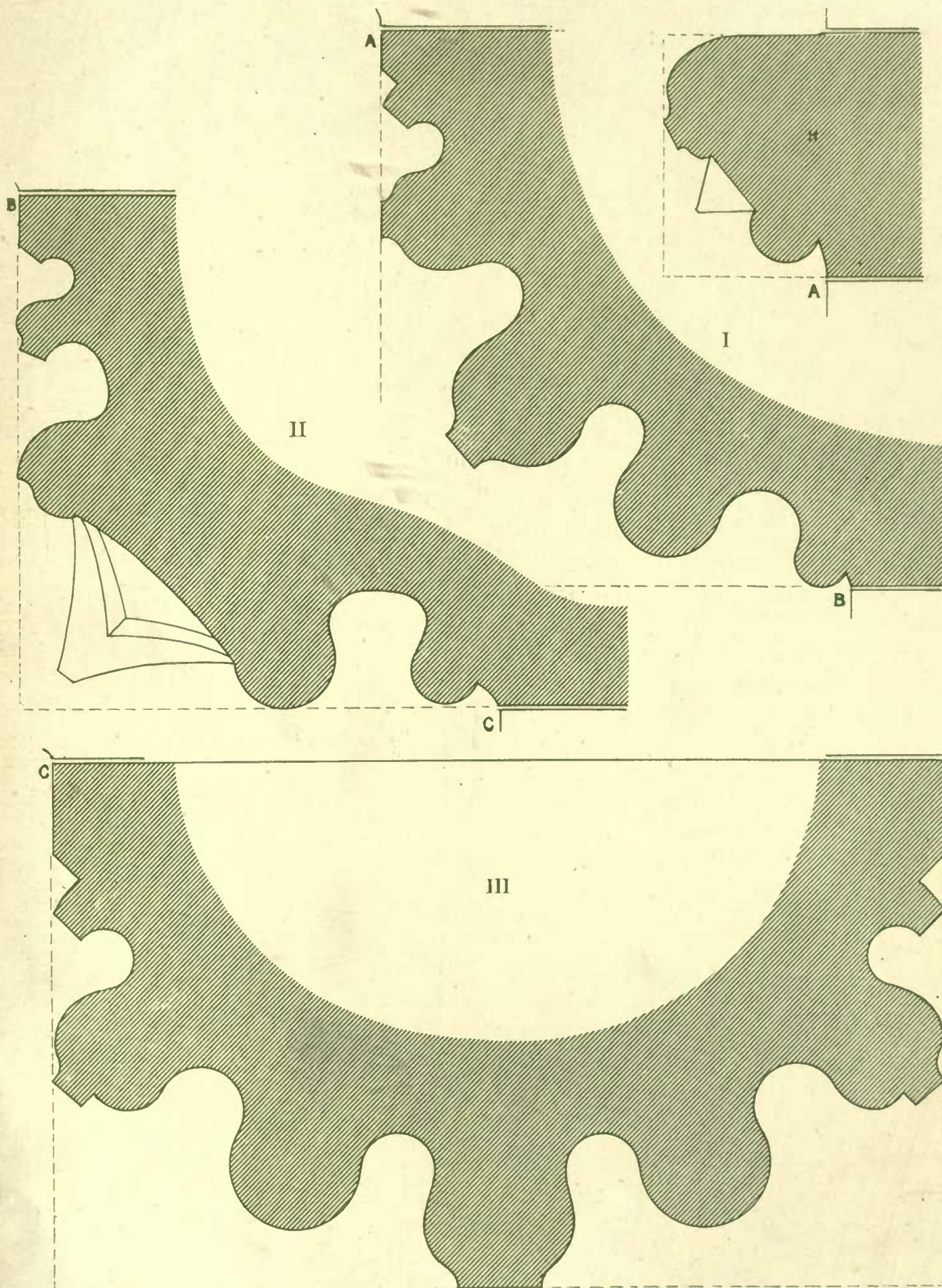


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JERVAULX ABBEY CHURCH.

NAVE G. STORY.

Kell Bros Lith. London



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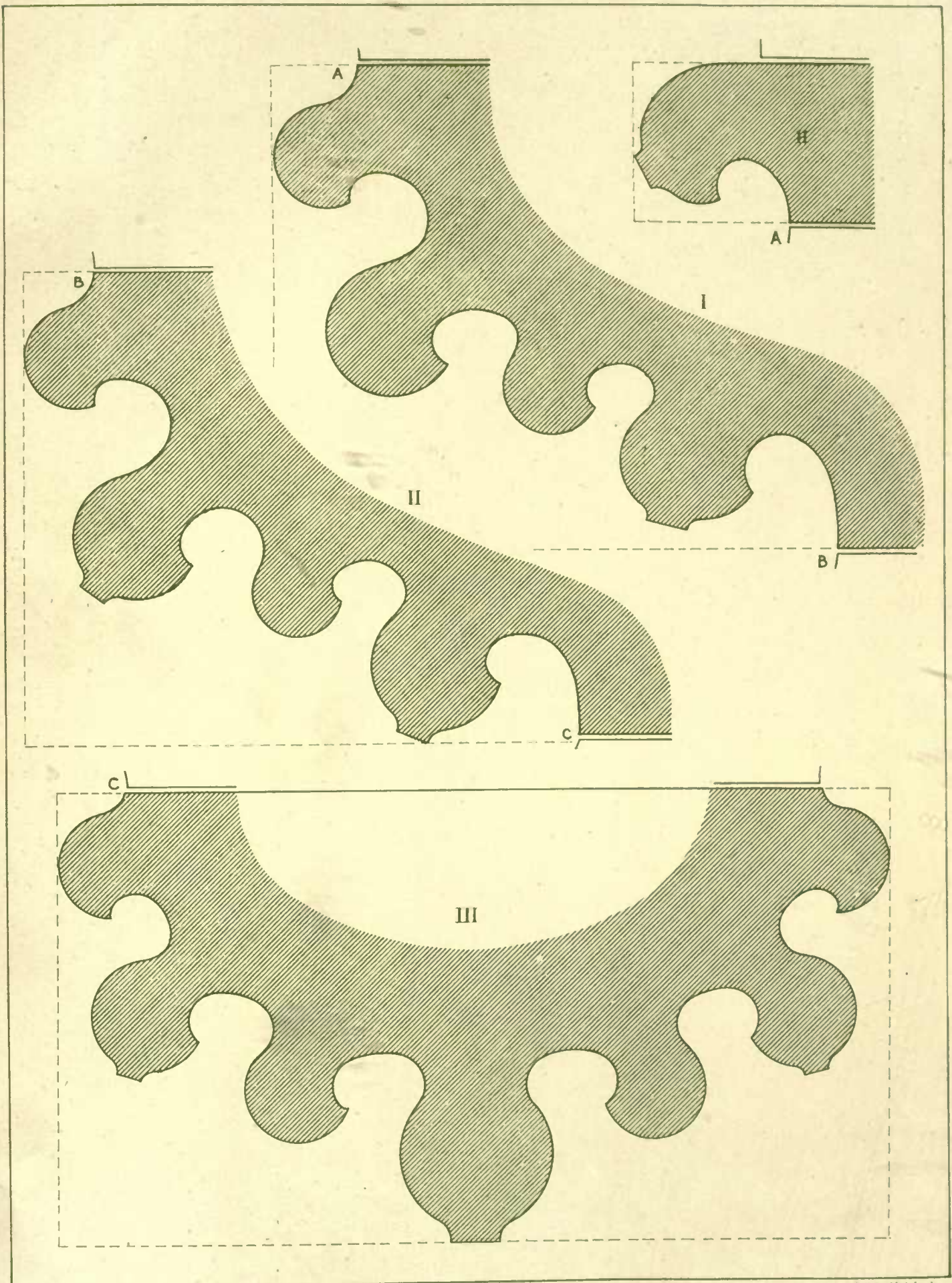
CARLISLE CATHEDRAL.

CHOIR C. STORY.

ARCHED MOULDINGS.
PIER-ARCHES.

LANCET C 1205.

Plate



1/2 real size

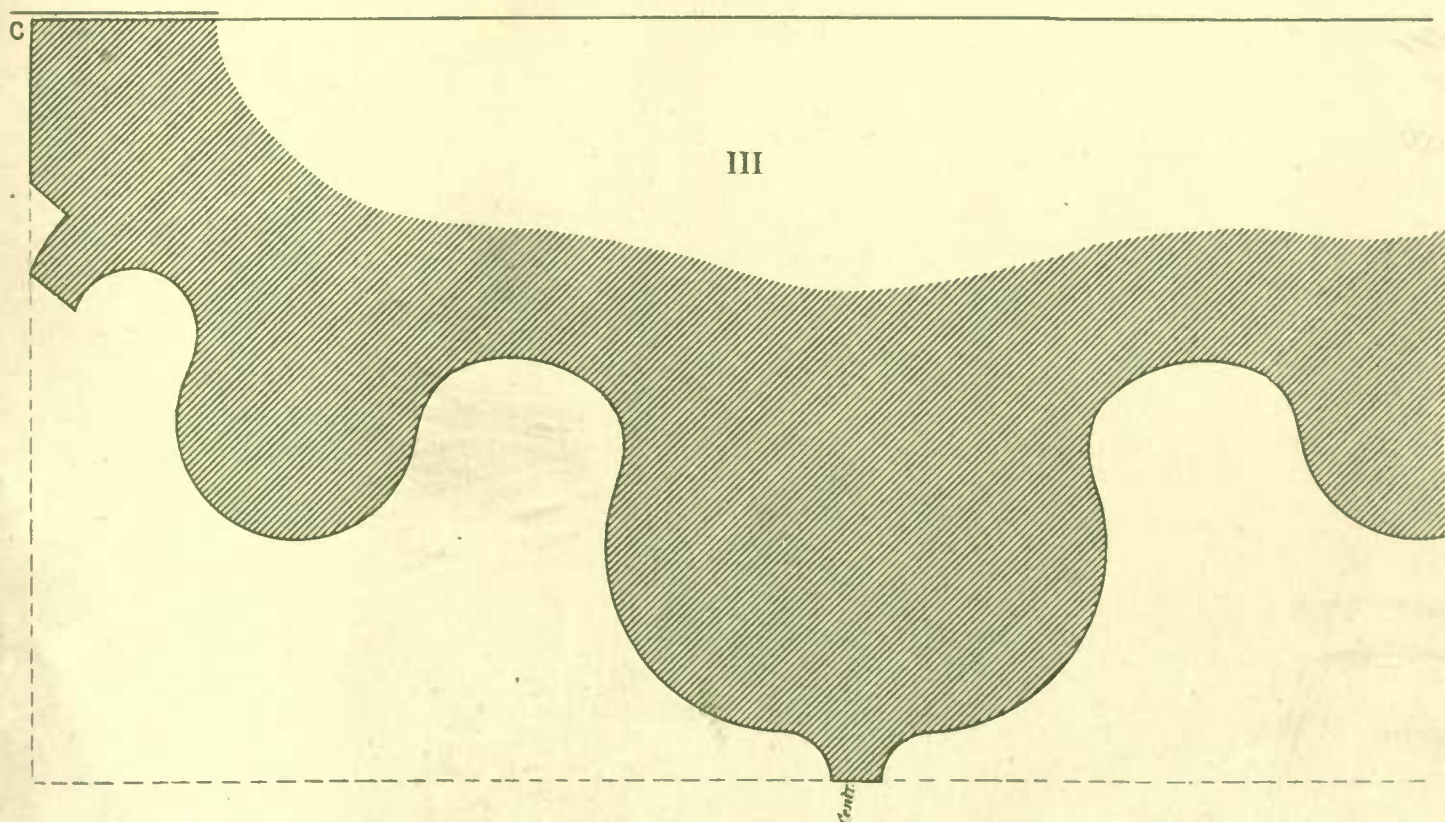
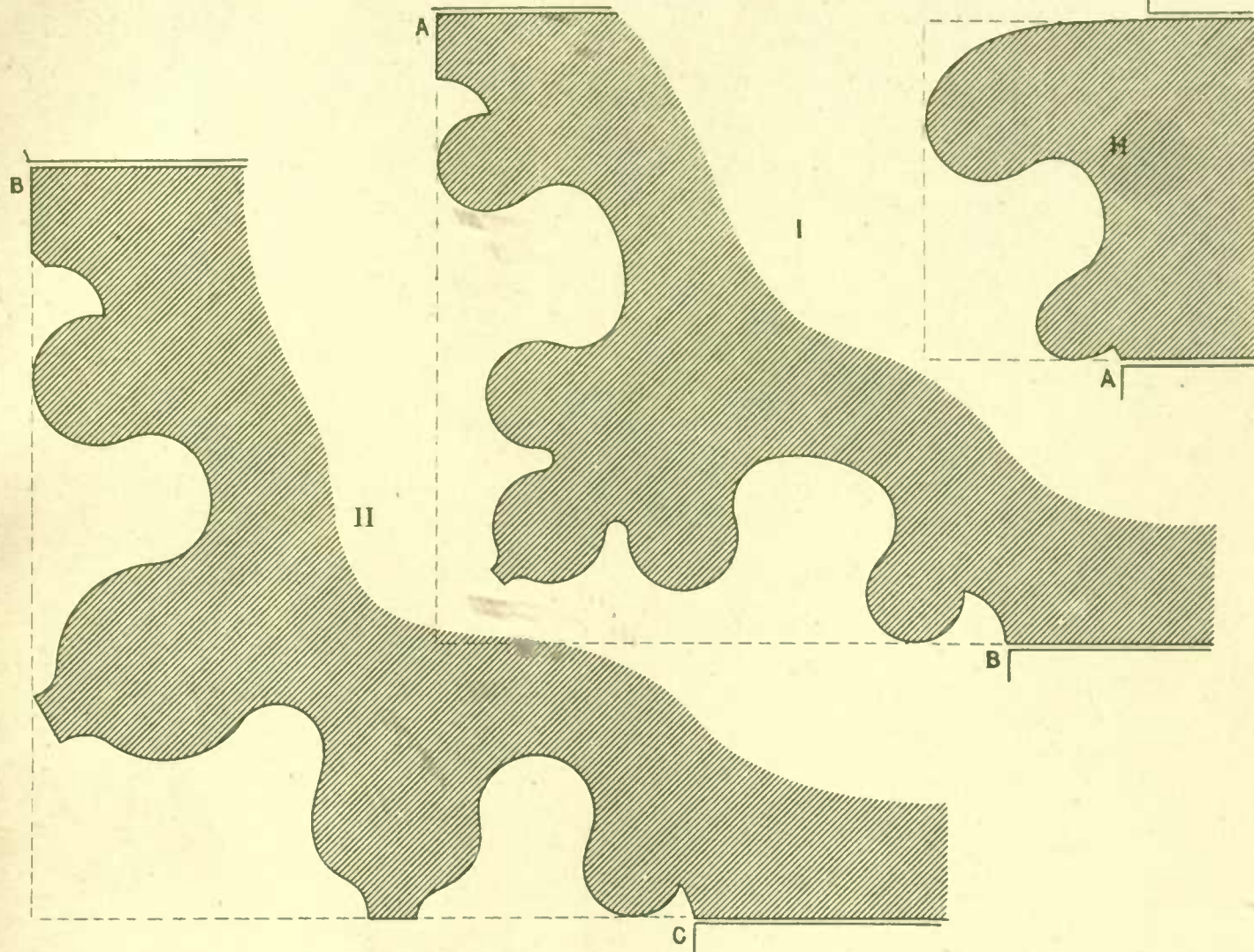
Reil Pro^o Lith London.

WORCESTER CATHEDRAL
PRESBYTERY. G - STORY

ARCHED MOULDINGS.
PIER-ARCHES.

LANCET C. 1210

Plate



$\frac{1}{2}$ real size.

WHITBY ABBEY CHURCH.

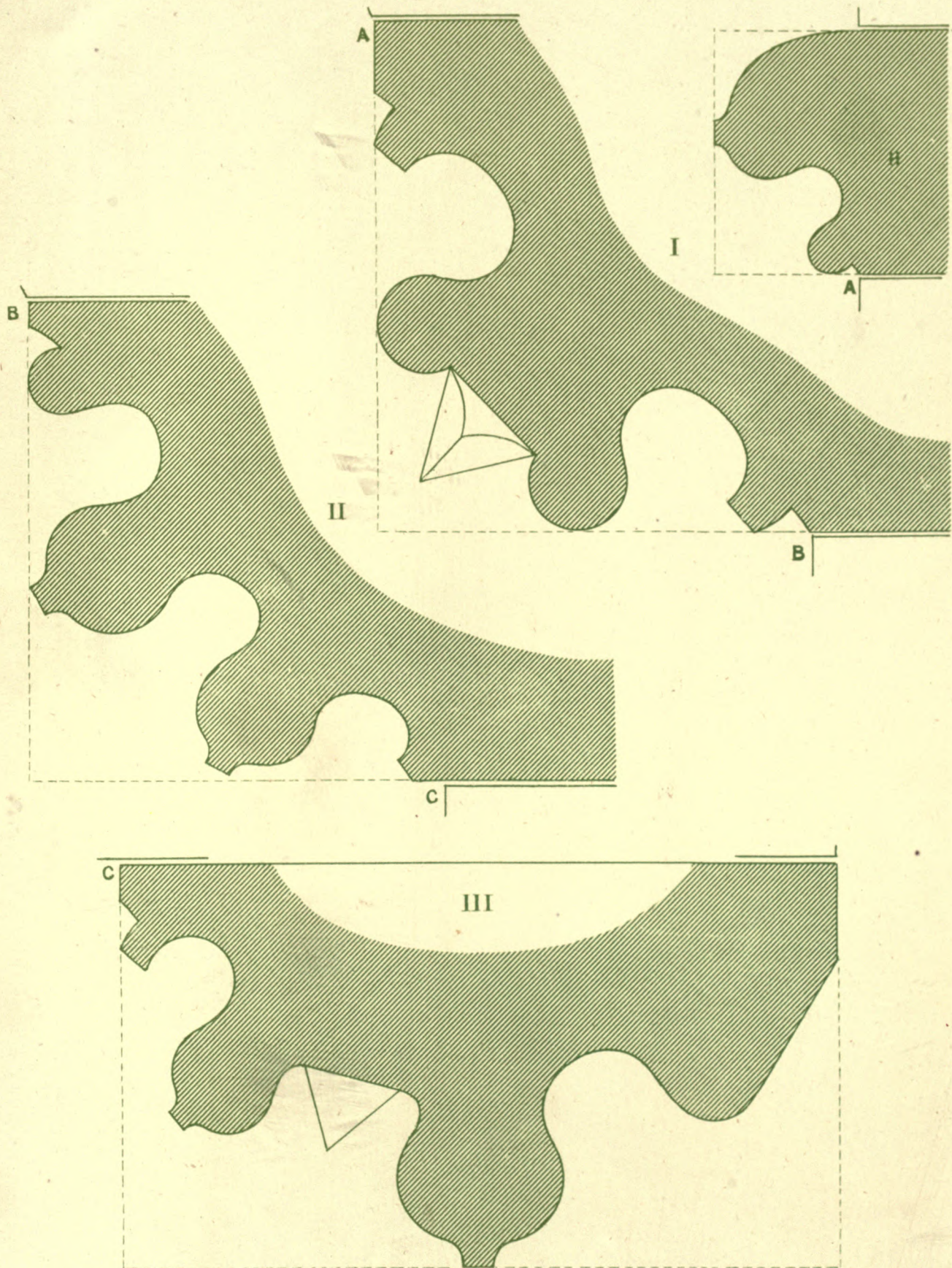
NAVE G. STORY.

Arch. Surv. of Eng. & Wales

ARCHED MOULDINGS.
PIER-ARCHES.

LANCET c. 1210.

Plate



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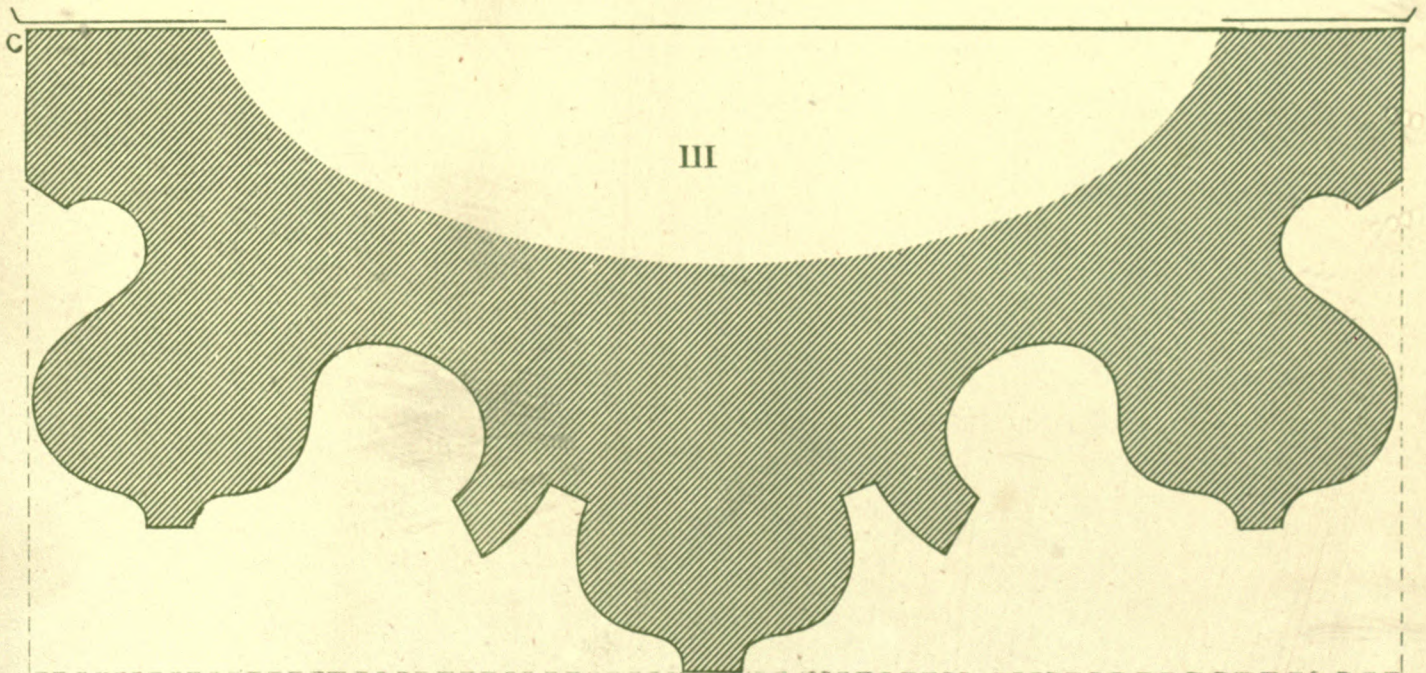
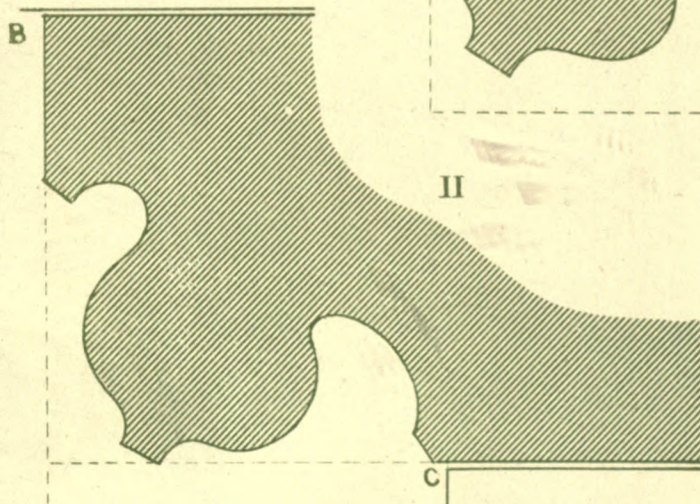
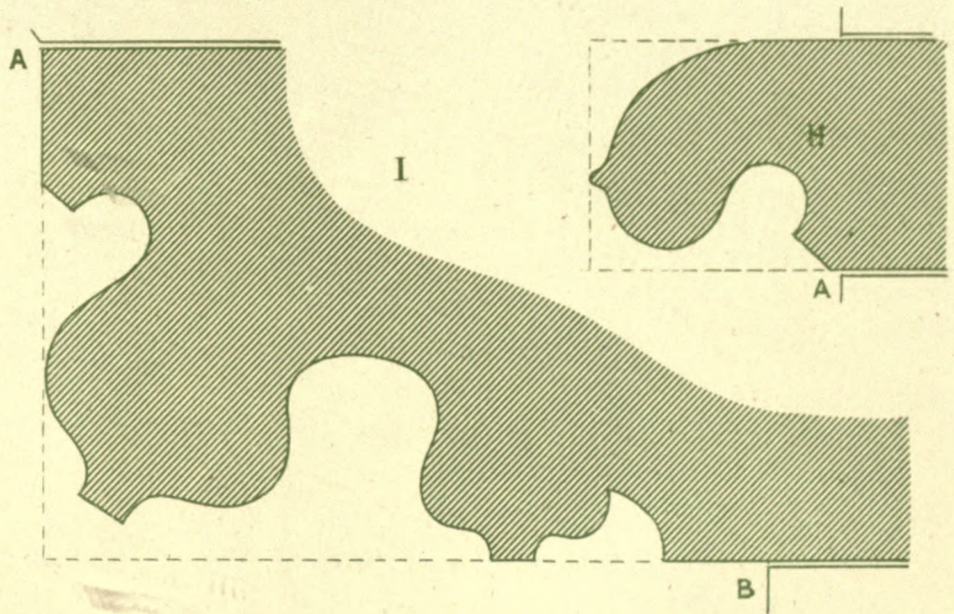
WHITBY ABBEY CHURCH.
NAVE B. STORY.

Wells Bros Lith London

ARCHED MOULDINGS.
PIER-ARCHES.

LANCET c. 1220.

Plate



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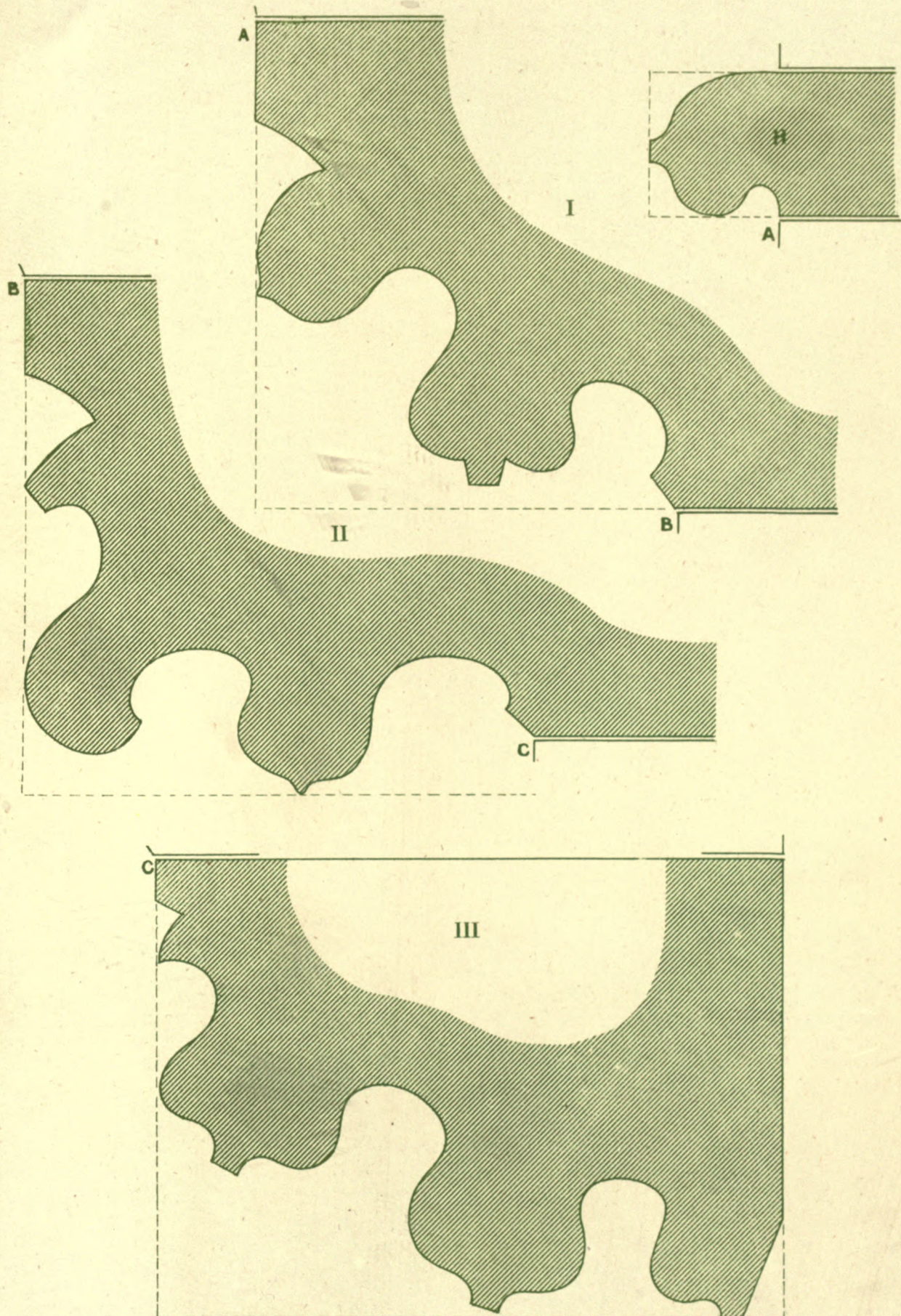
Kell Bros^{rs} Lith. London

LINCOLN CATHEDRAL.
NAVE G. STORY.

ARCHED MOULDINGS.
PIER-ARCHES.

LANCET c. 1220

Plate



$\frac{1}{8}$ real size.

LINCOLN CATHEDRAL.

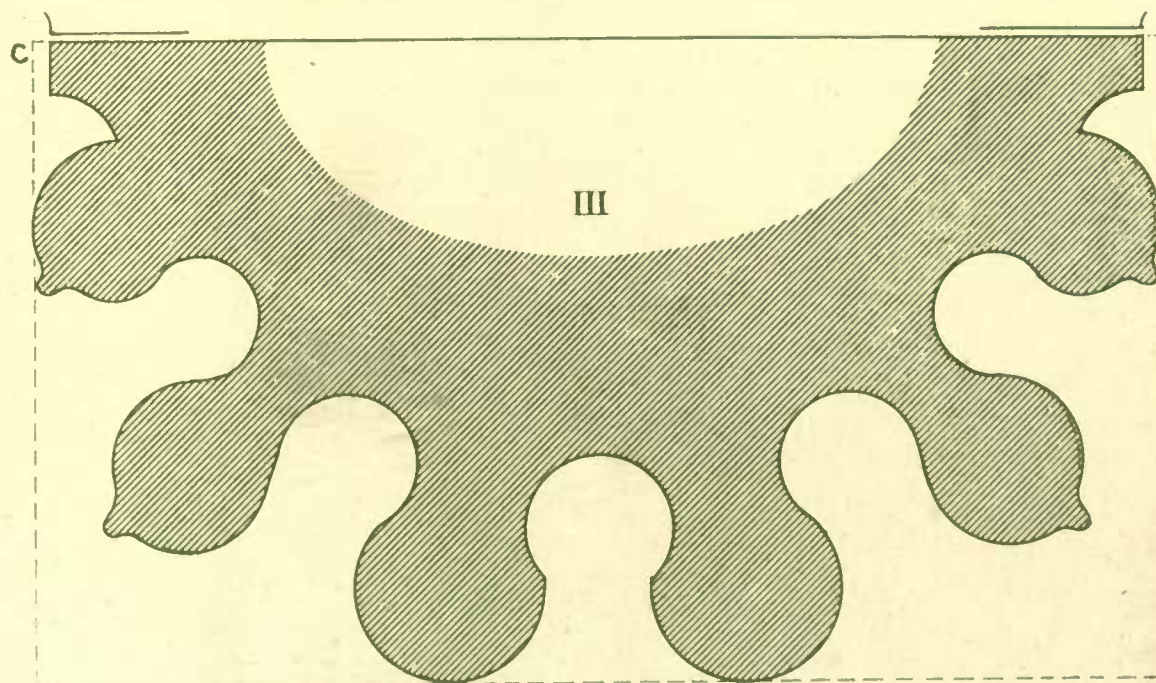
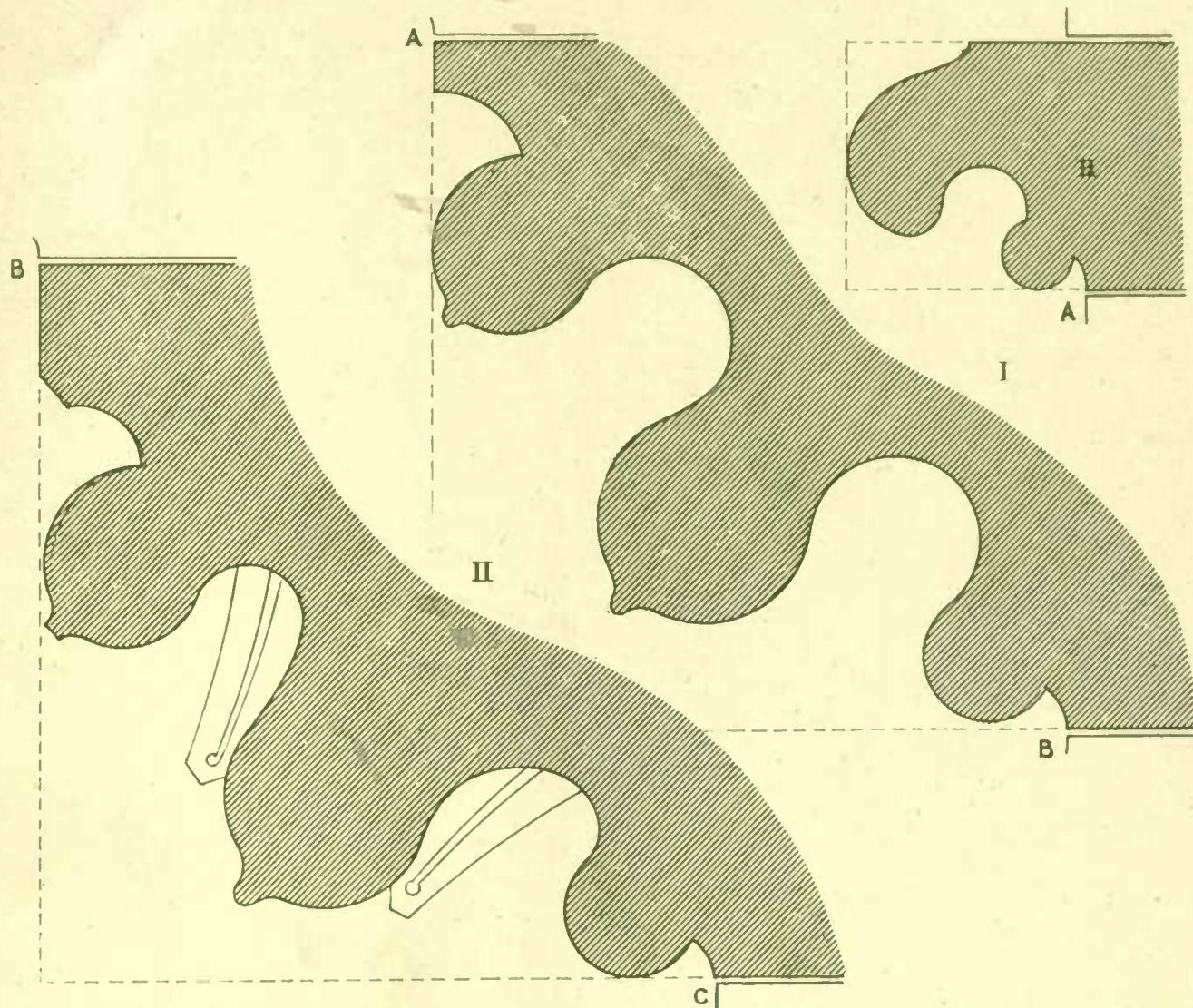
NAVE B. STORY.

Wells Rev. Lith. London

ARCHED MOULDINGS.
PIER-ARCHES.

LANCET C. 1230.

Plate



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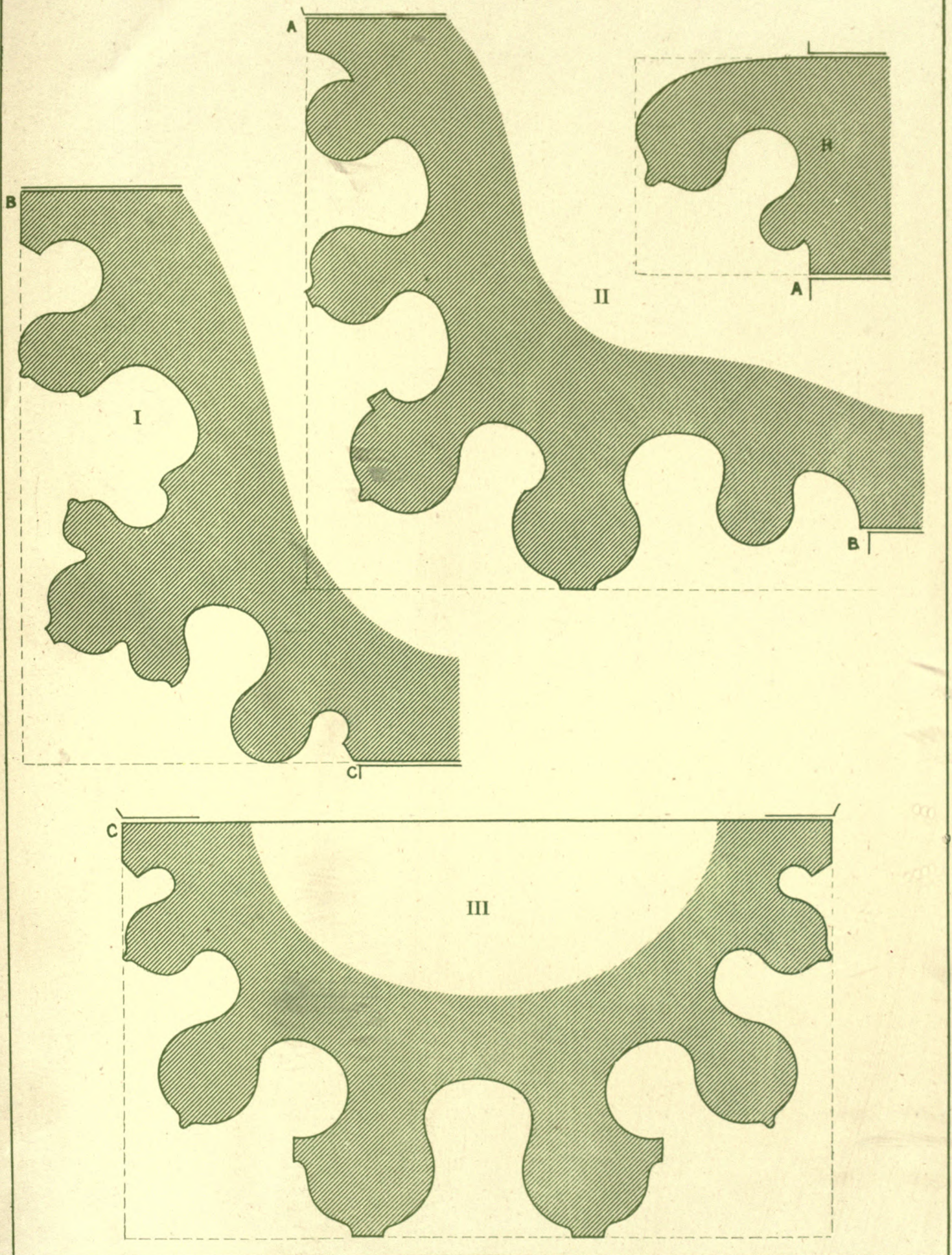
WORCESTER CATHEDRAL
CHOIR. G-STORY.

Edw. Birch, Lth. London

ARCHED MOULDINGS.
PIER-ARCHES.

LANCET c.1235.

Plate



$\frac{3}{8}$ real size.

Kell Bros Lith London

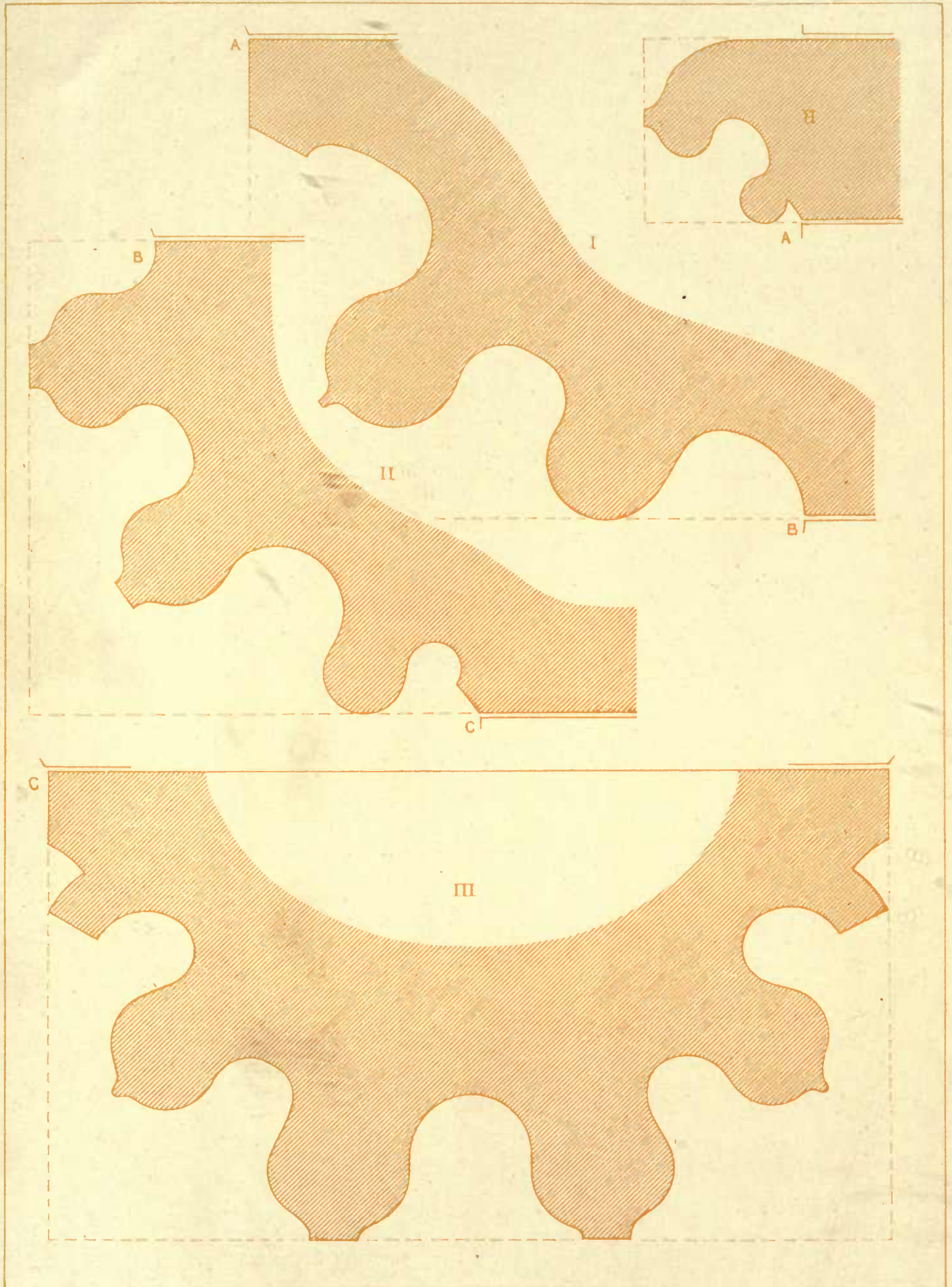
ELY CATHEDRAL.

CHOIR G. STORY.

ARCHED MOULDINGS
PIER-ARCHES.

GEOMETRICAL C 1256

Plate



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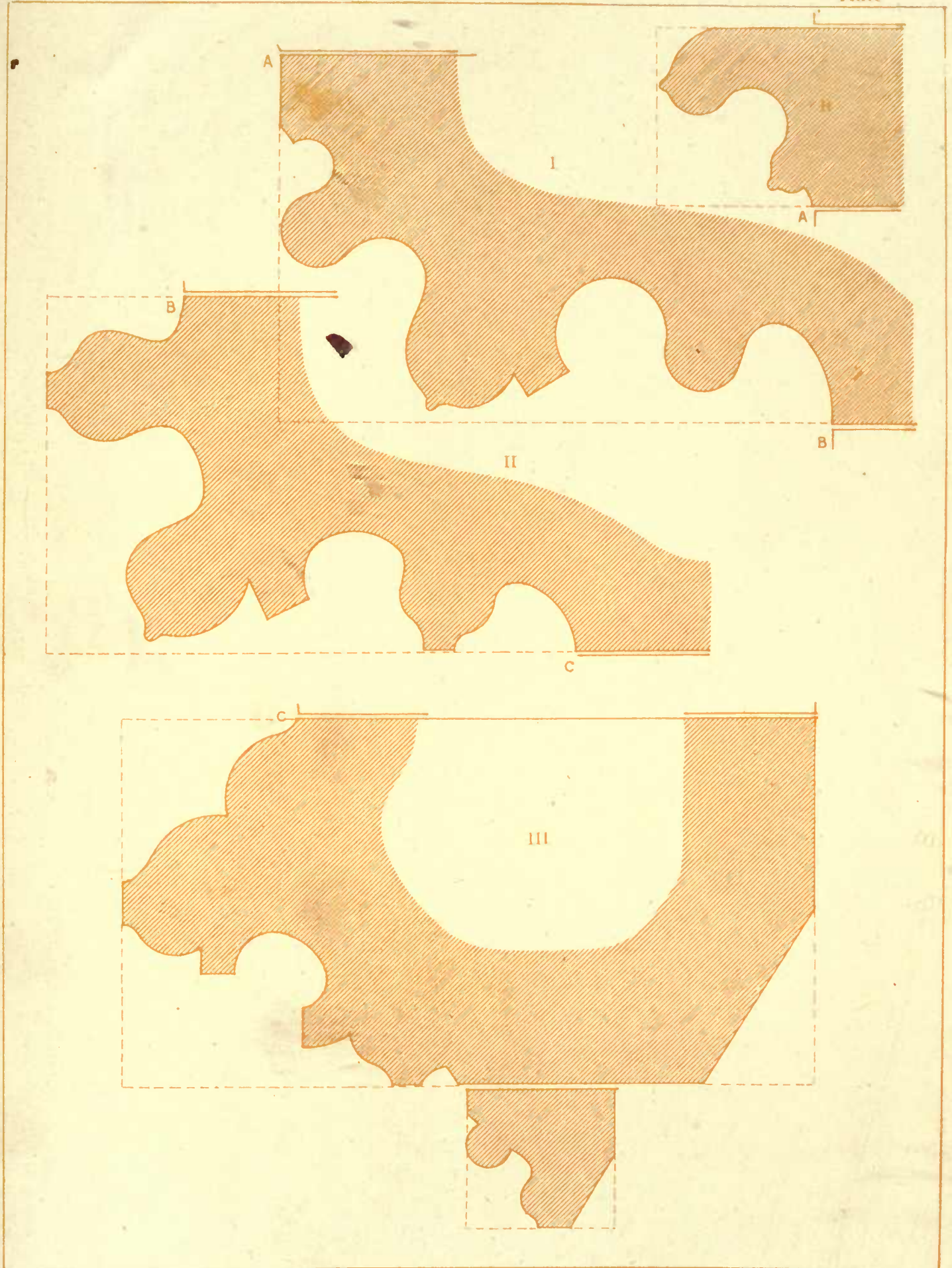
LINCOLN CATHEDRAL
PRESBYTERY G-STORY.

For Sale by the Architect

ARCHED MOULDINGS PIER-ARCHES

GEOMETRICAL C 1256

Plate



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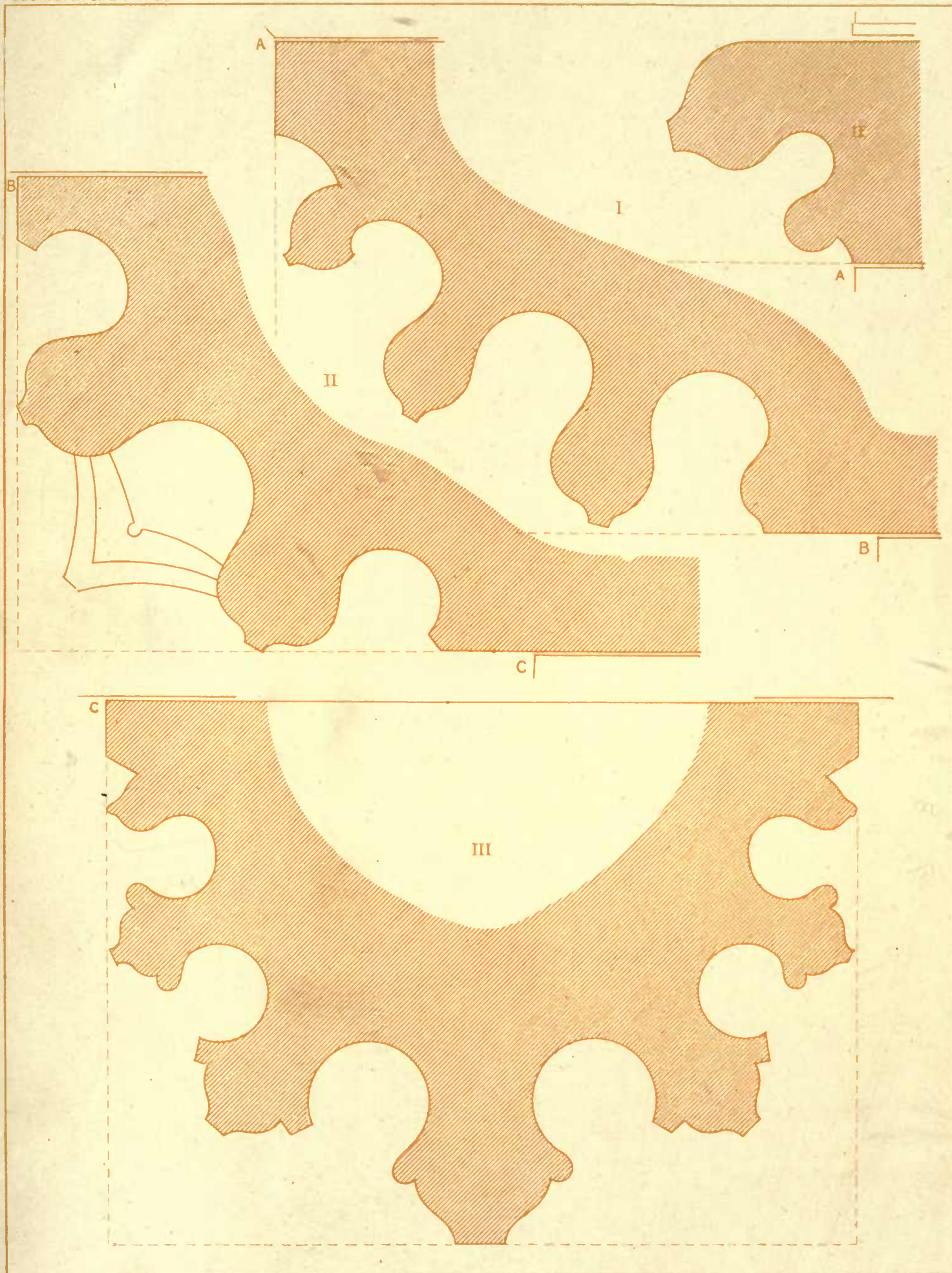
Edw. Broth. & Co. London.

LINCOLN CATHEDRAL
PRESBYTERY, B-STORY.

ARCHED MOULDINGS. PIER-ARCHES.

GEOMETRICAL C 1260.

Plate



$\frac{1}{2}$ real size

W. R. L. & Co. London

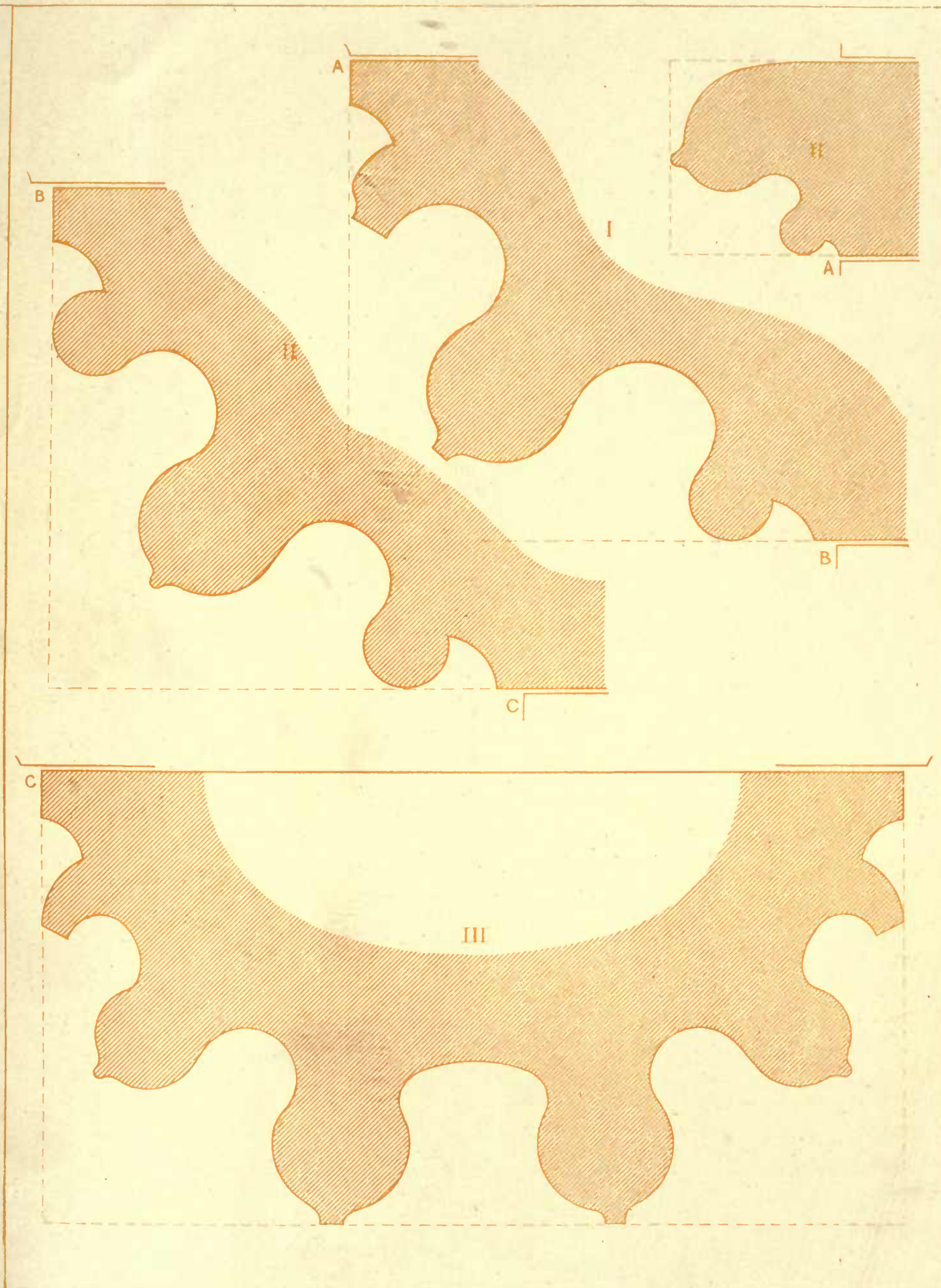
HEREFORD CATHEDRAL

TRANSVERSE STORY

ARCHED MOULDINGS.
PIER-ARCHES.

GEOMETRICAL 1265.

Plate



$\frac{1}{2}$ real size

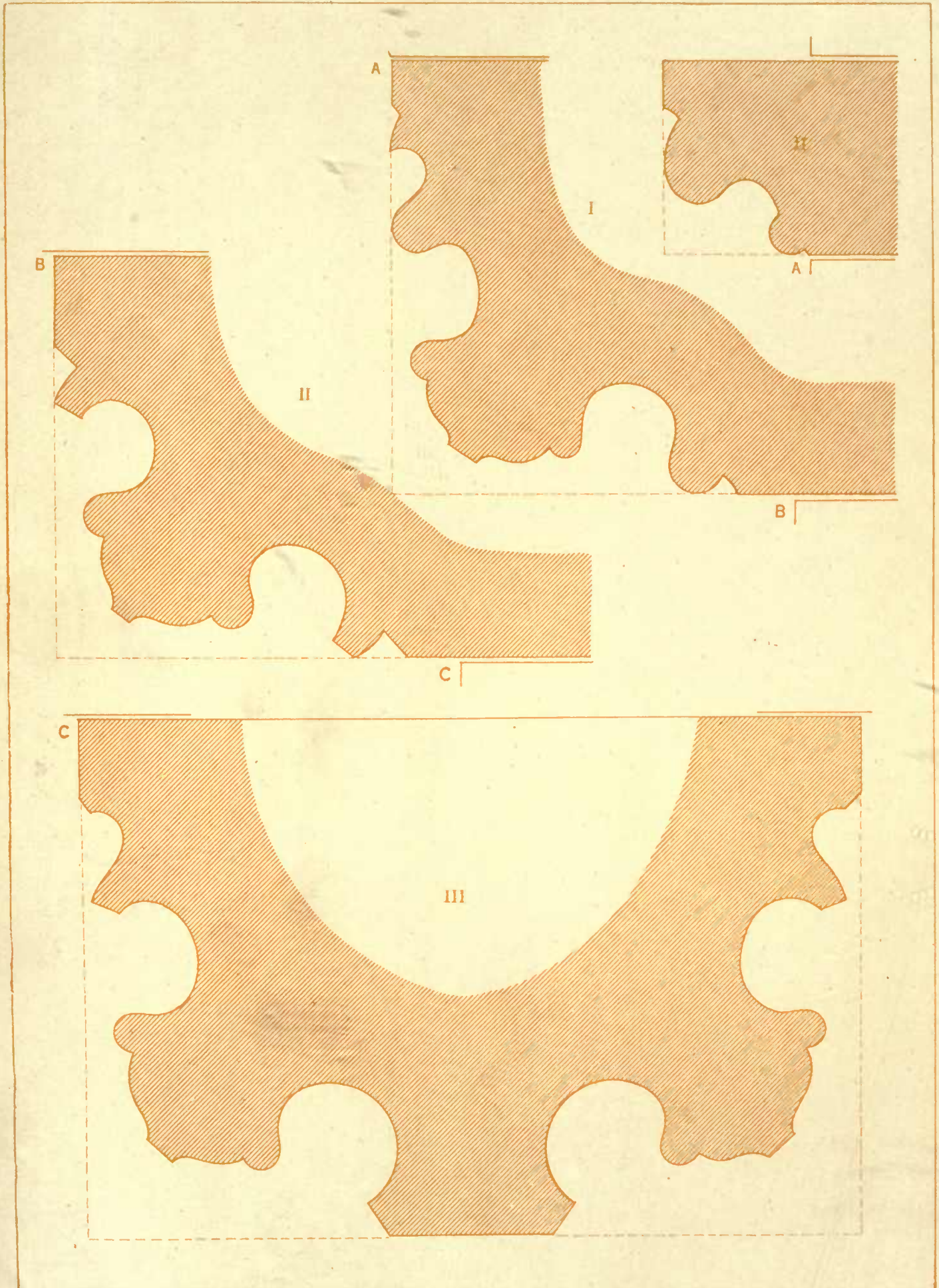
YORK ST MARY'S ABBEY CH.

NAVE G STORY

ARCHED MOULDINGS
PIER-ARCHES.

GEOMETRICAL C 1270

Plate



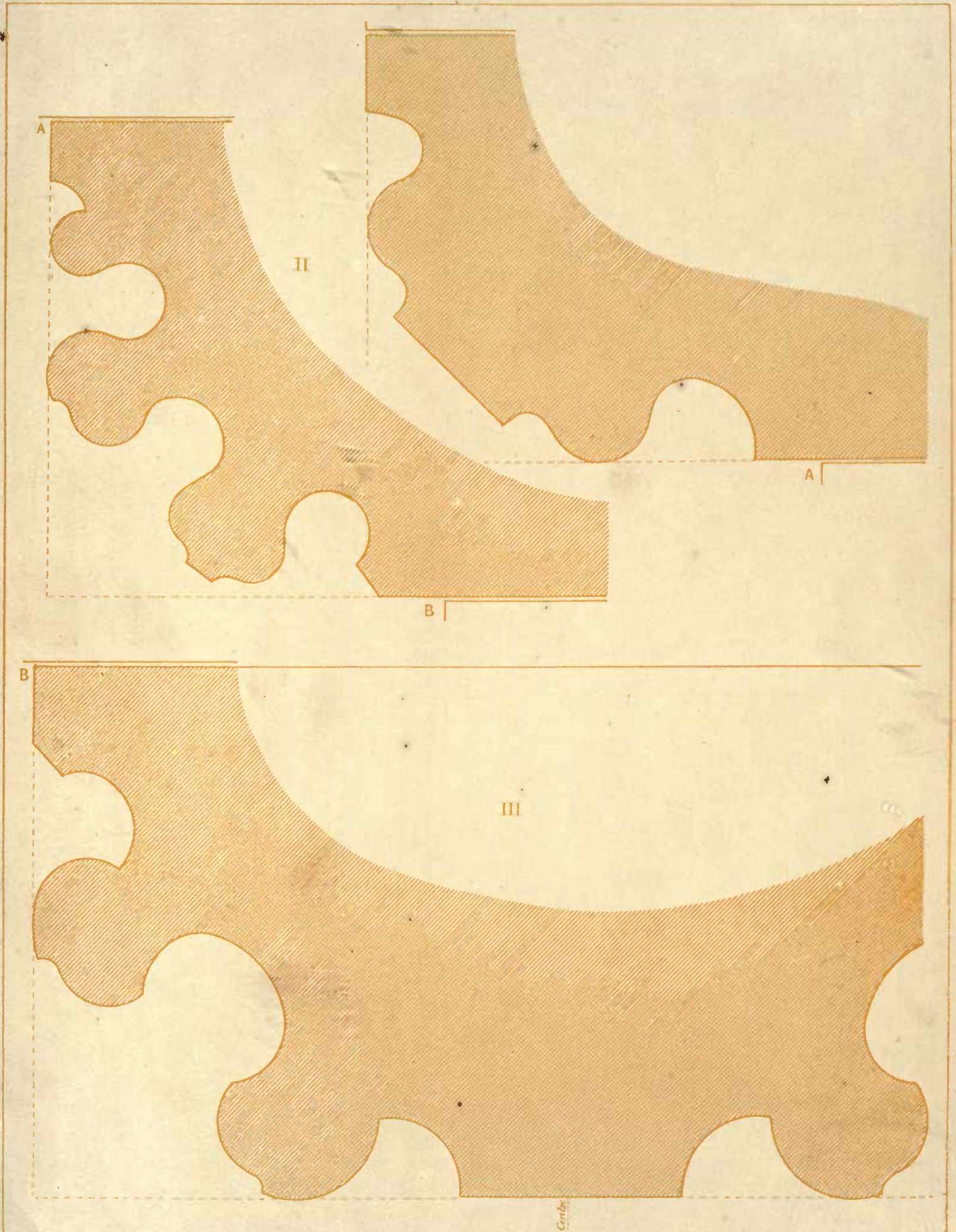
$\frac{1}{2}$ real size .

CHICHESTER CATHEDRAL
NAVE-N. CHAPEL, G-STORY

ARCHED MOULDINGS
PIER-ARCHES

GEOMETRICAL c 1275.

Plate



$\frac{1}{8}$ real size

GLASGOW CATHEDRAL

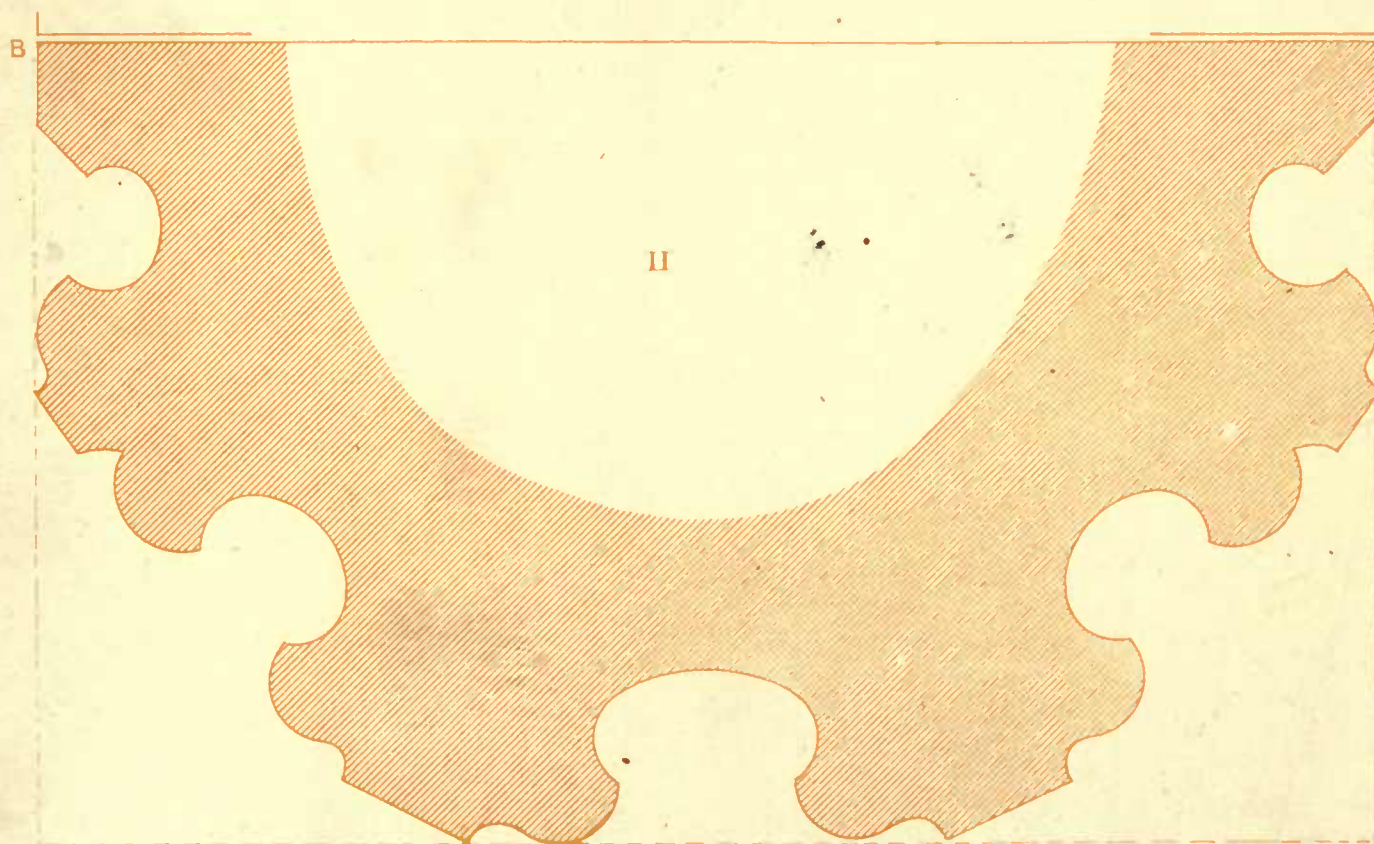
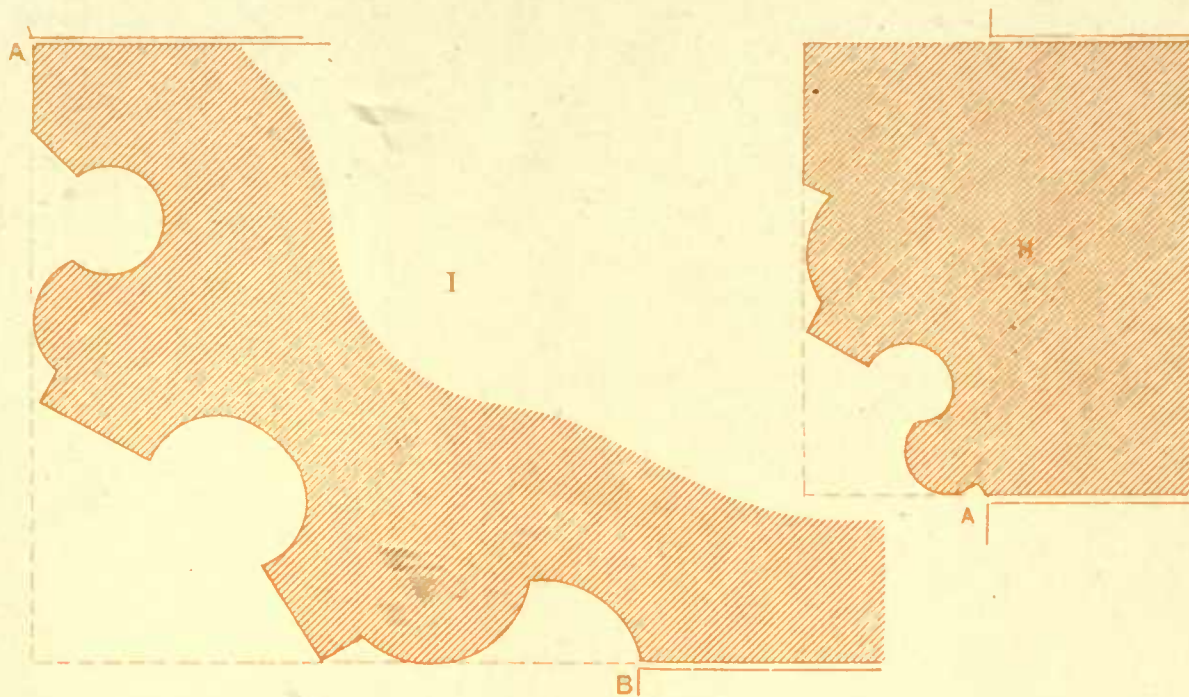
CHOIR G STORY

Full Size Plate London

ARCHED MOULDINGS PIER-ARCHES.

GEOMETRICÁLC 1275

Plate



$\frac{1}{8}$ real size

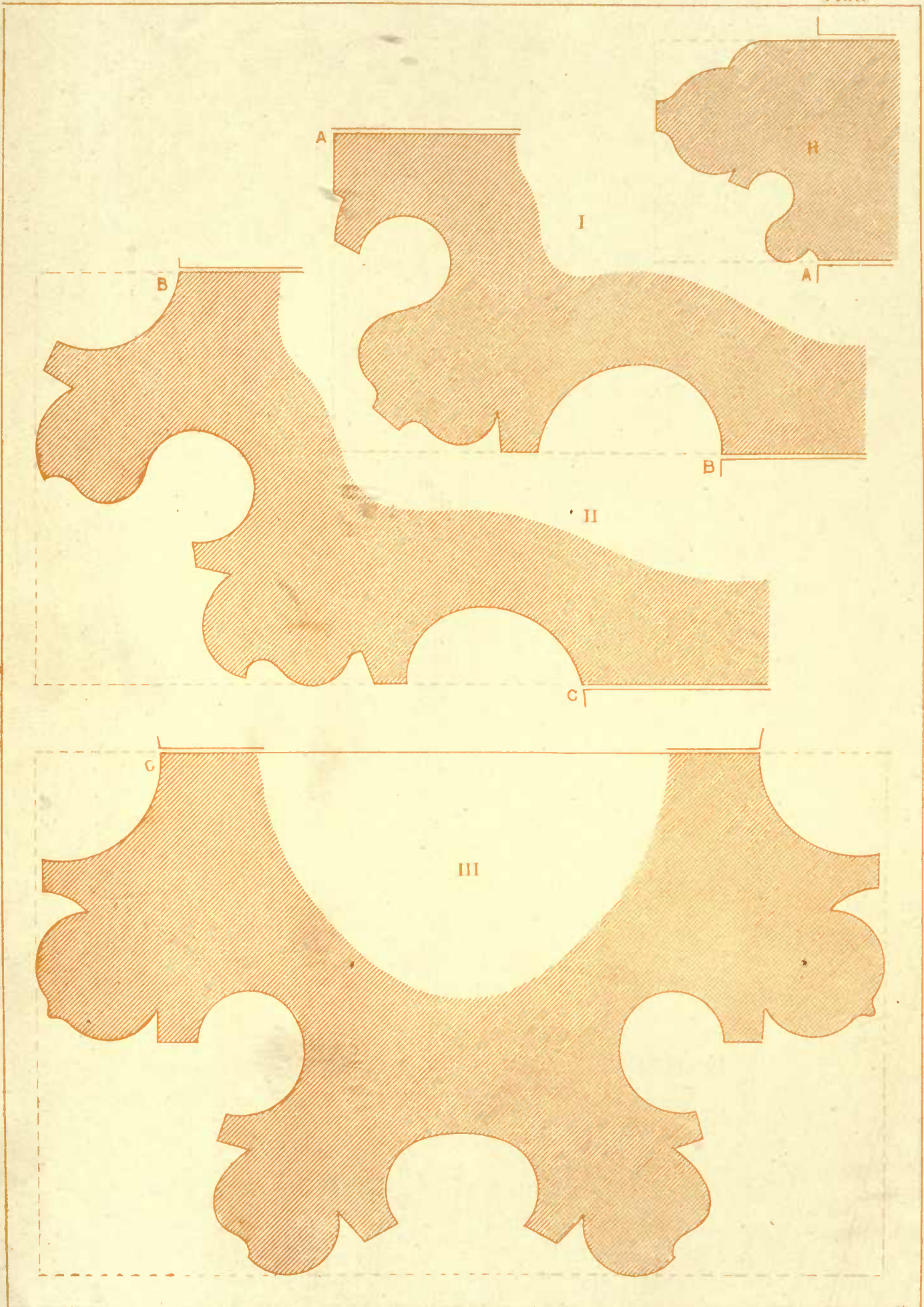
GLASGOW CATHEDRAL
LADY CHAPEL, G-STORY

W. & A. Smith, London

ARCHED MOULDINGS
PIER-ARCHES.

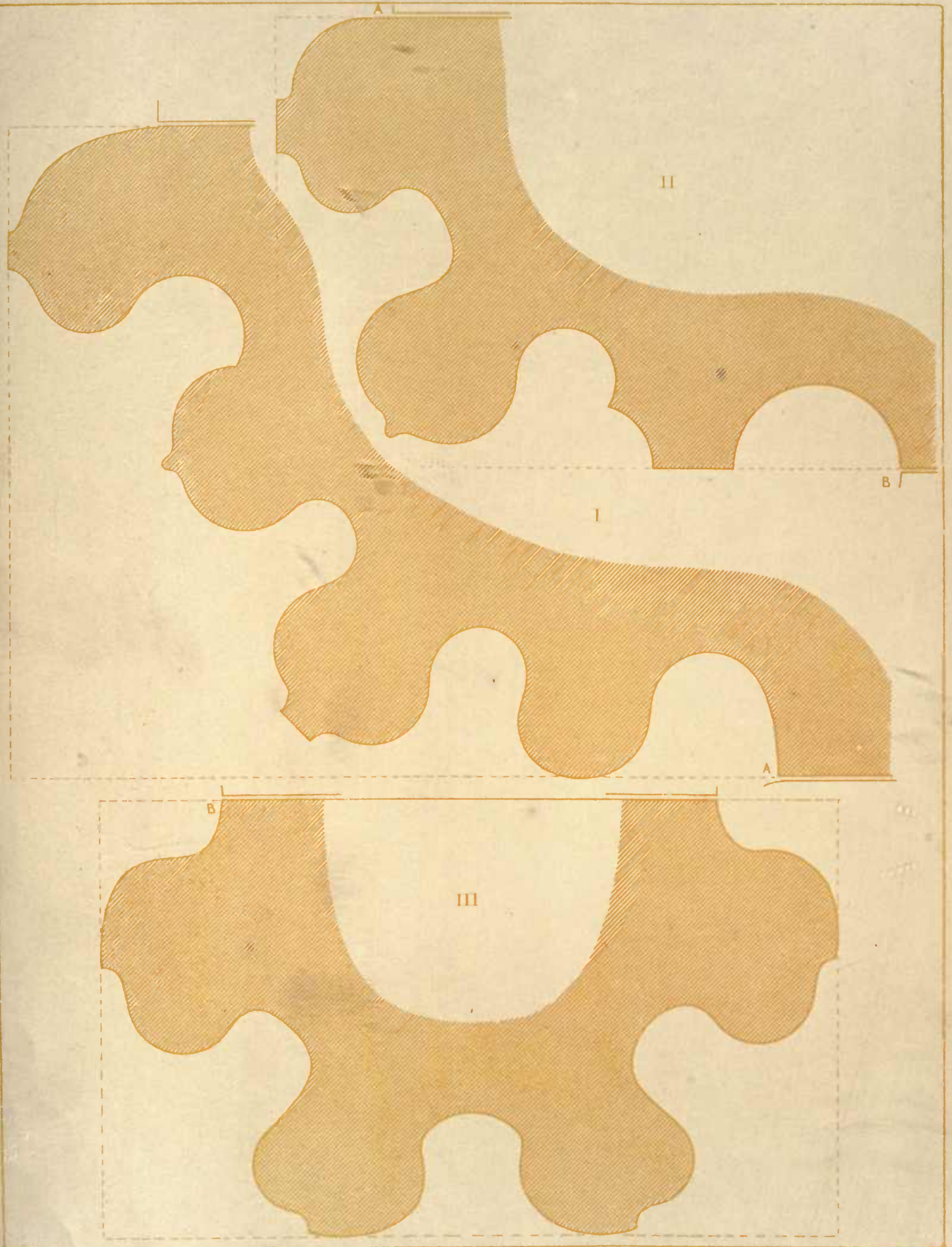
GEOMETRICAL C 1275

Plate



$\frac{1}{2}$ real size

LICHFIELD CATHEDRAL.
NAVE, G-STORY.



real size.

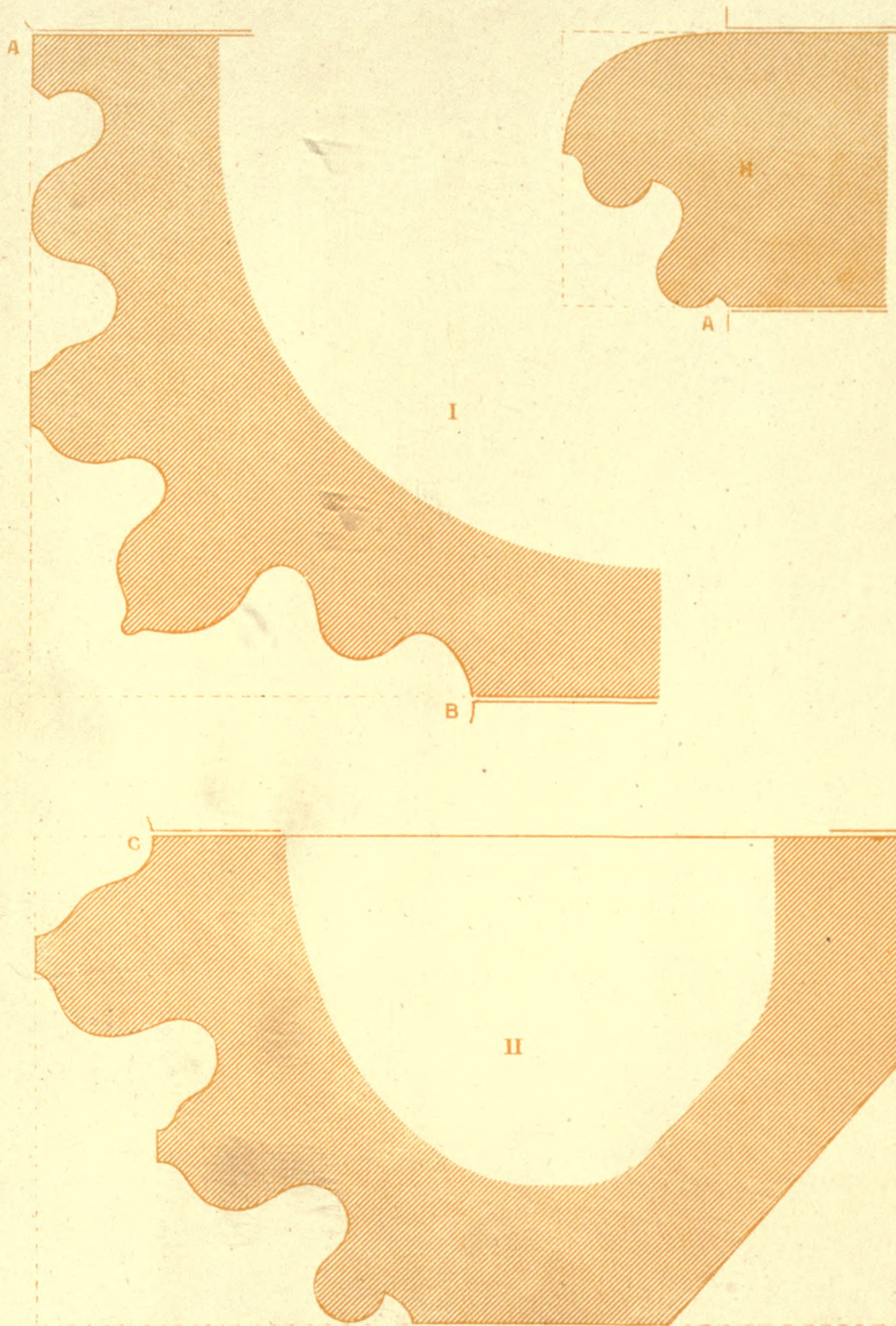
CHESTER CATHEDRAL

CHOIR PIER ARCHES

ARCHED MOULDINGS.
PIER-ARCHES.

GEOMETRICAL C. 1285.

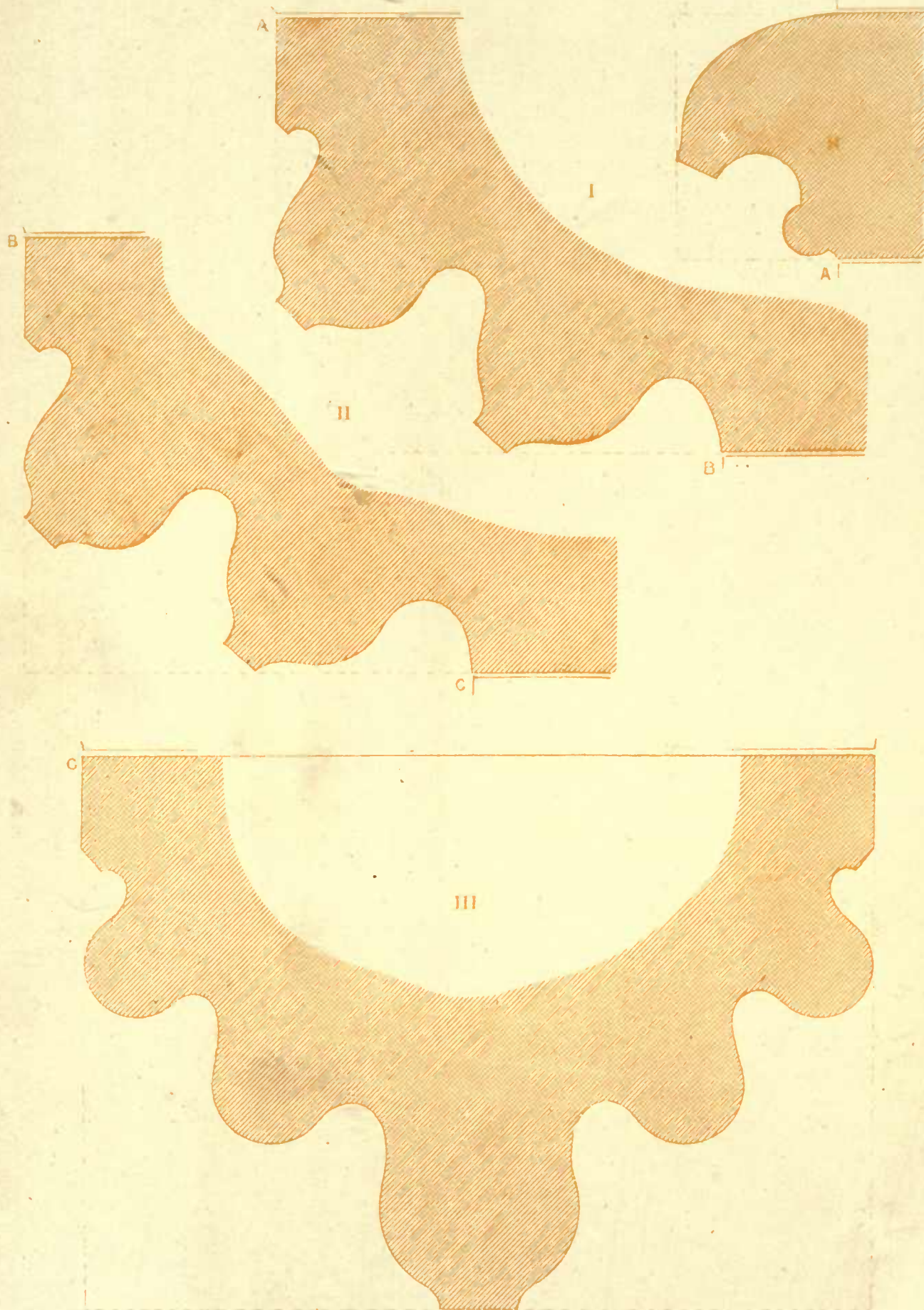
Plate



$\frac{1}{3}$ real size.

W. & A. Wood* Ltd London

BRIDLINGTON PRIORY CHURCH.
NAVE B. STORY.



$\frac{1}{2}$ real size

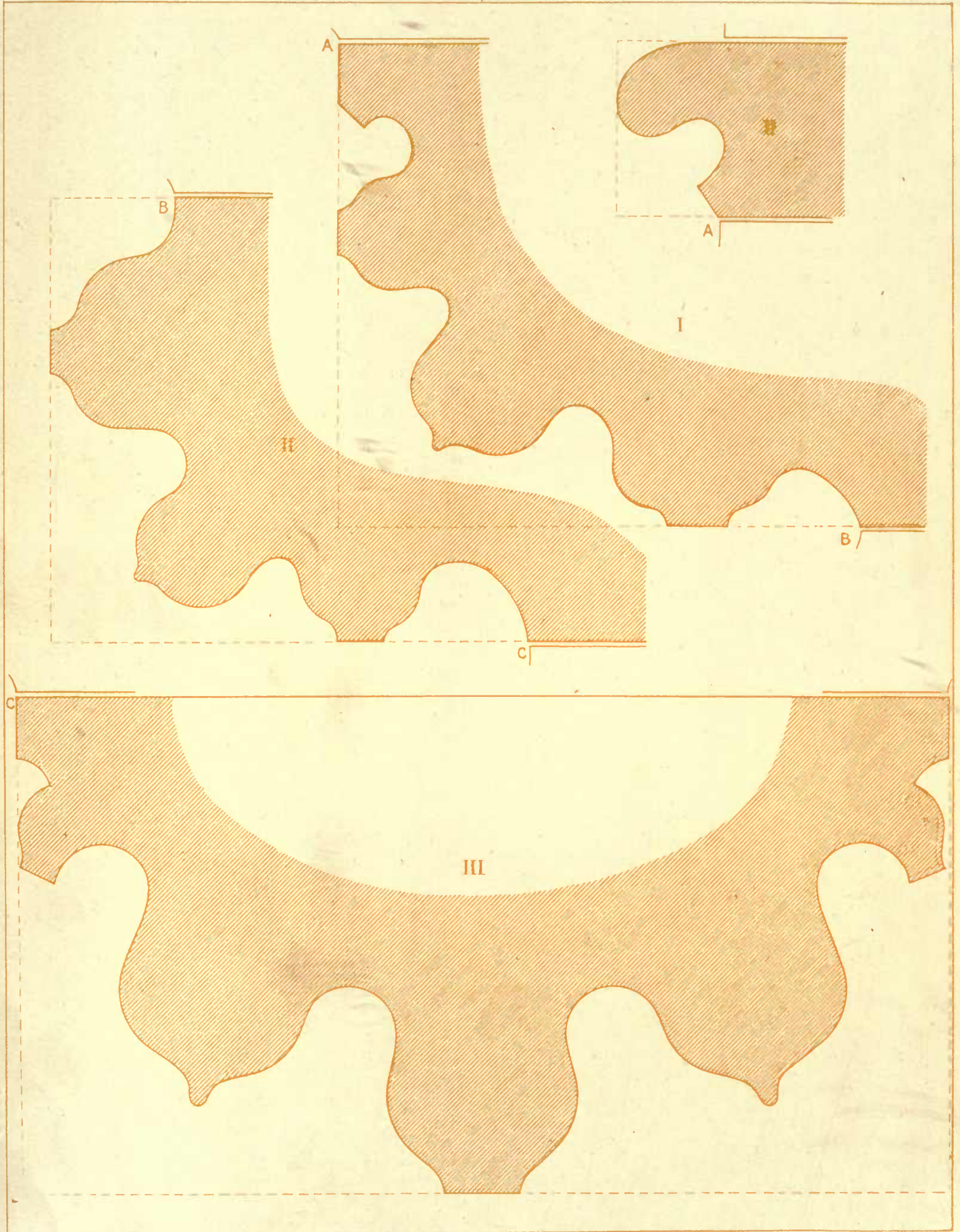
SELBY ABBEY CHURCH
CHOIR, C-STORY

Edw. & John Loomis

ARCHED MOULDINGS.
PIER-ARCHES.

GEOMETRICAL C 1290.

Plate



$\frac{1}{3}$ real size

W. & P. 18th London

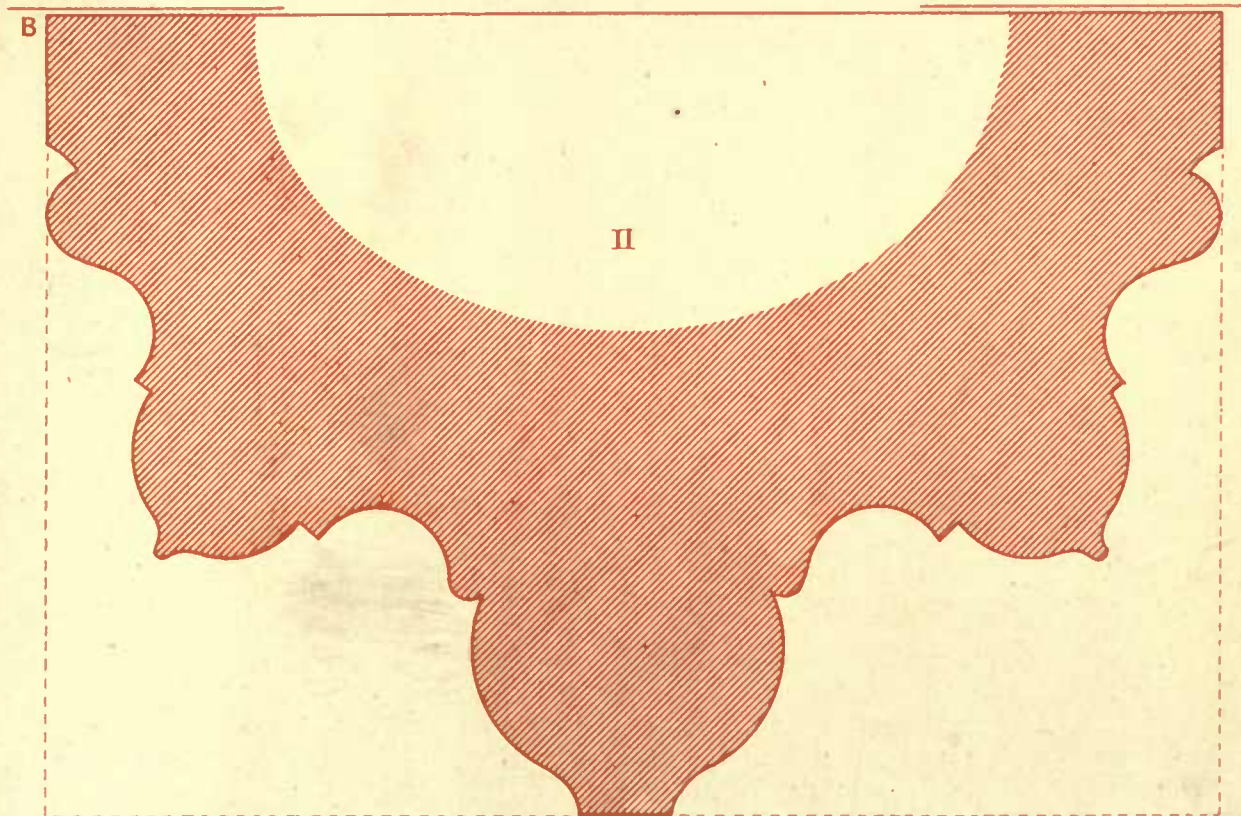
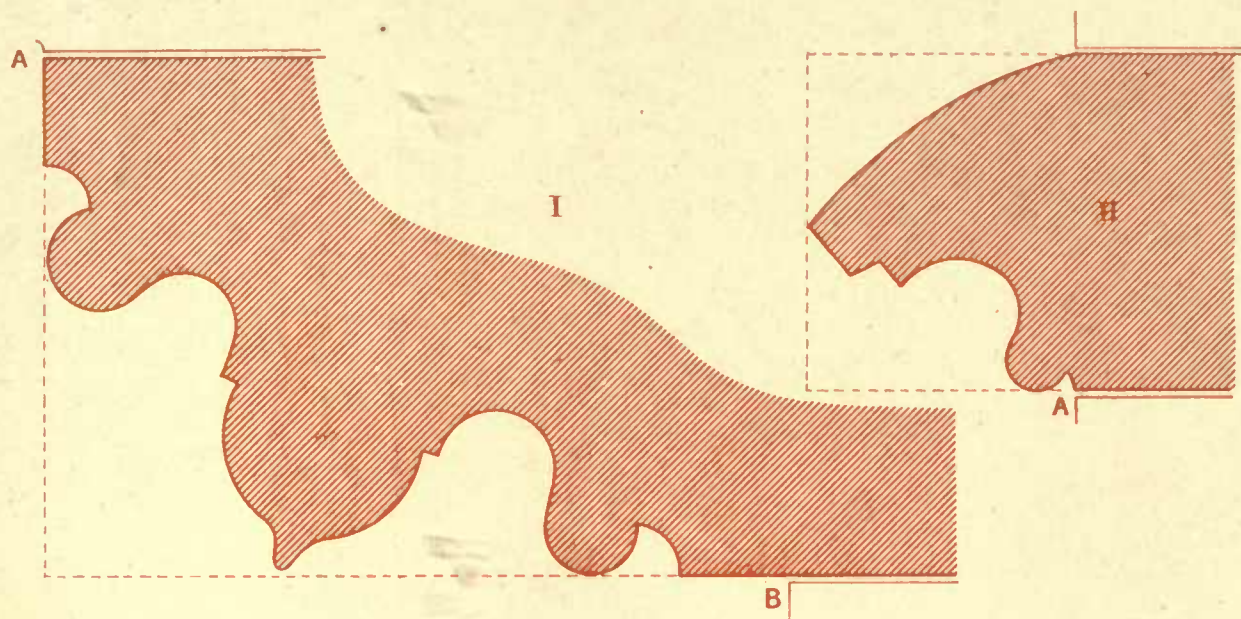
GUISBOROUGH PRIORY CHURCH

CHOIR C STORY

ARCHED MOULDINGS.
PIER-ARCHES.

CURVILINEAR C. 1315

Plate



$\frac{1}{3}$ real size

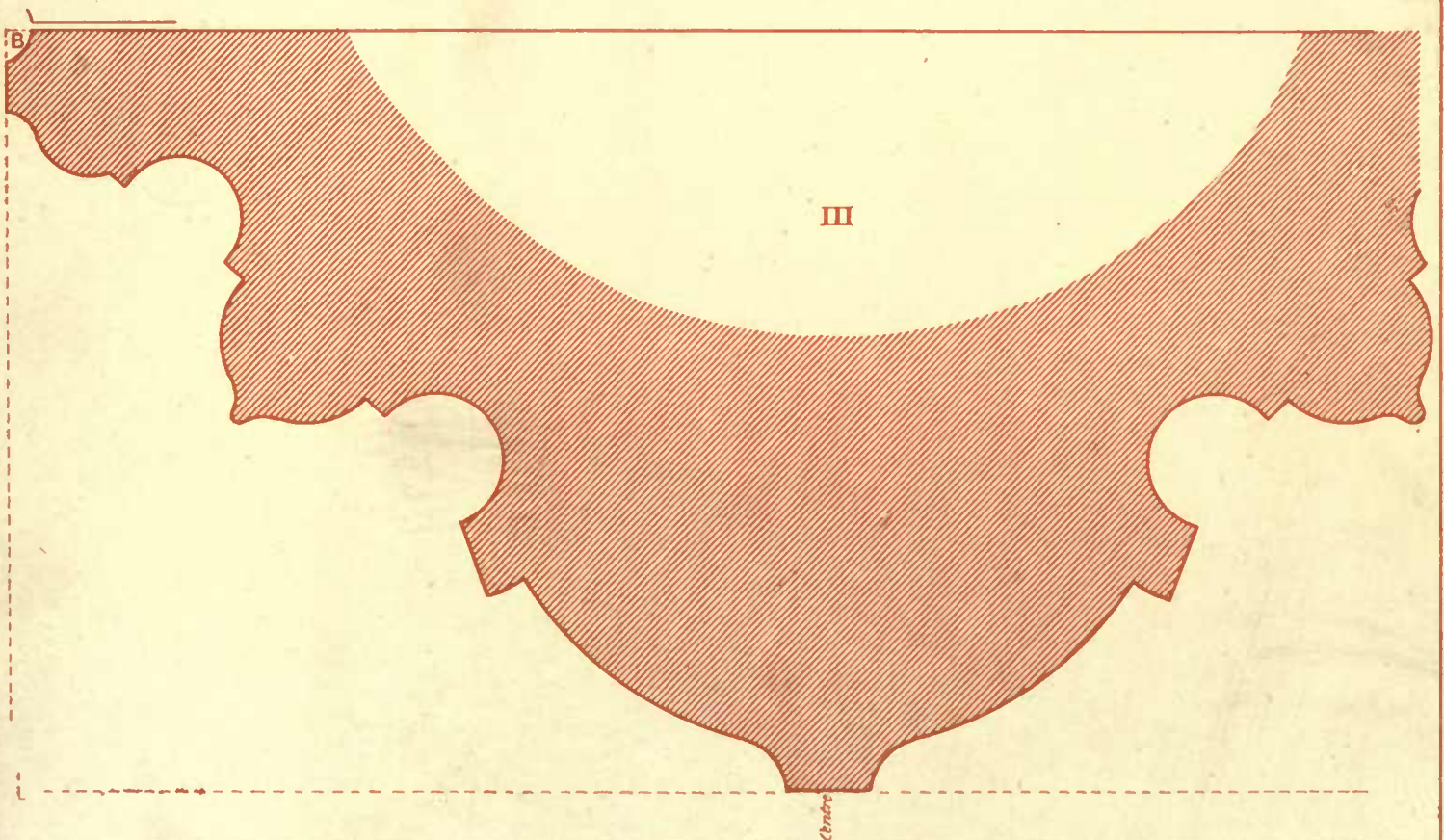
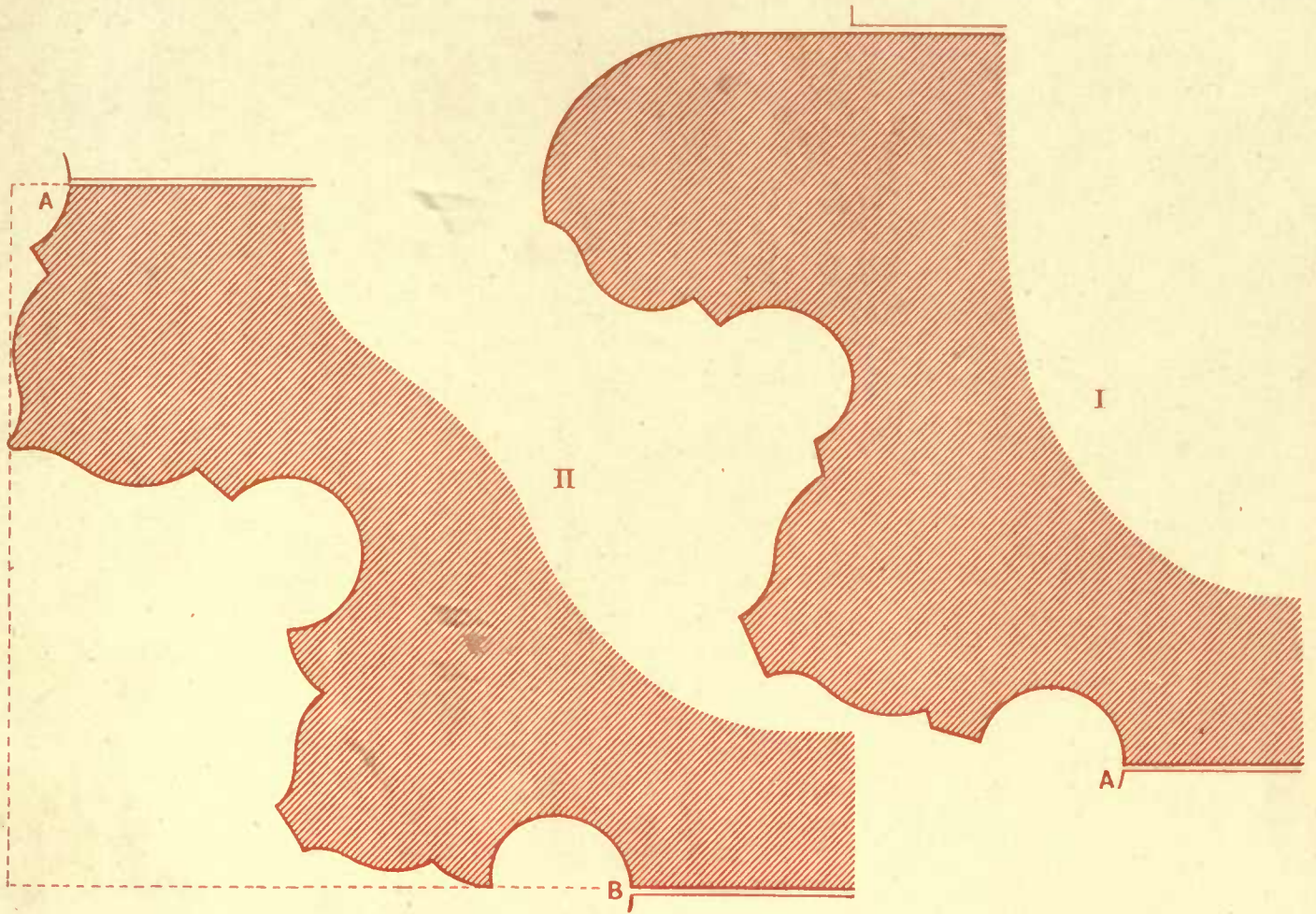
Edl Br^o Bath London

HOWDEN CHURCH.
CHOIR, G-STORY.

ARCHED MOULDINGS PIER-ARCHES.

CURVILINEAR C. 1315

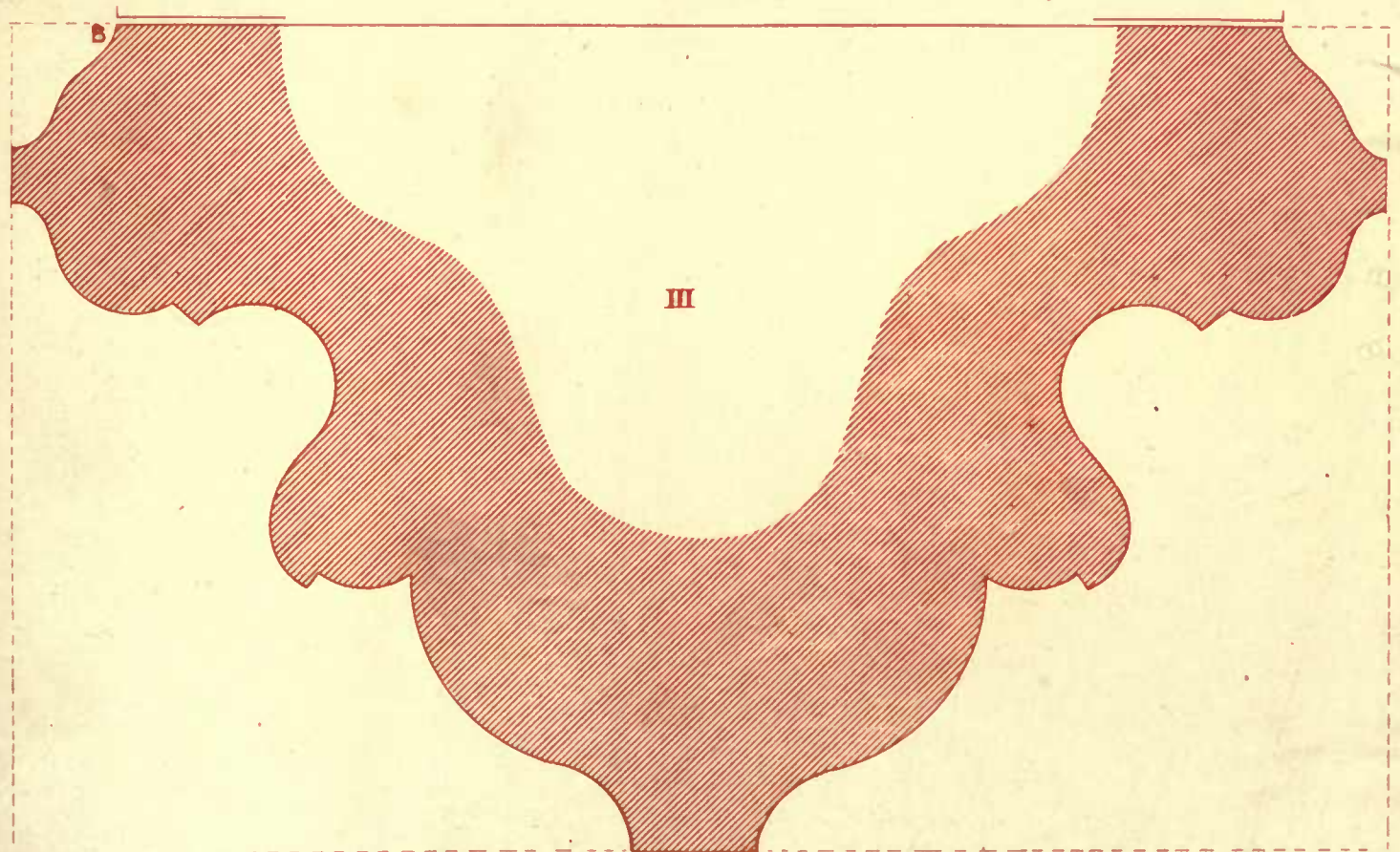
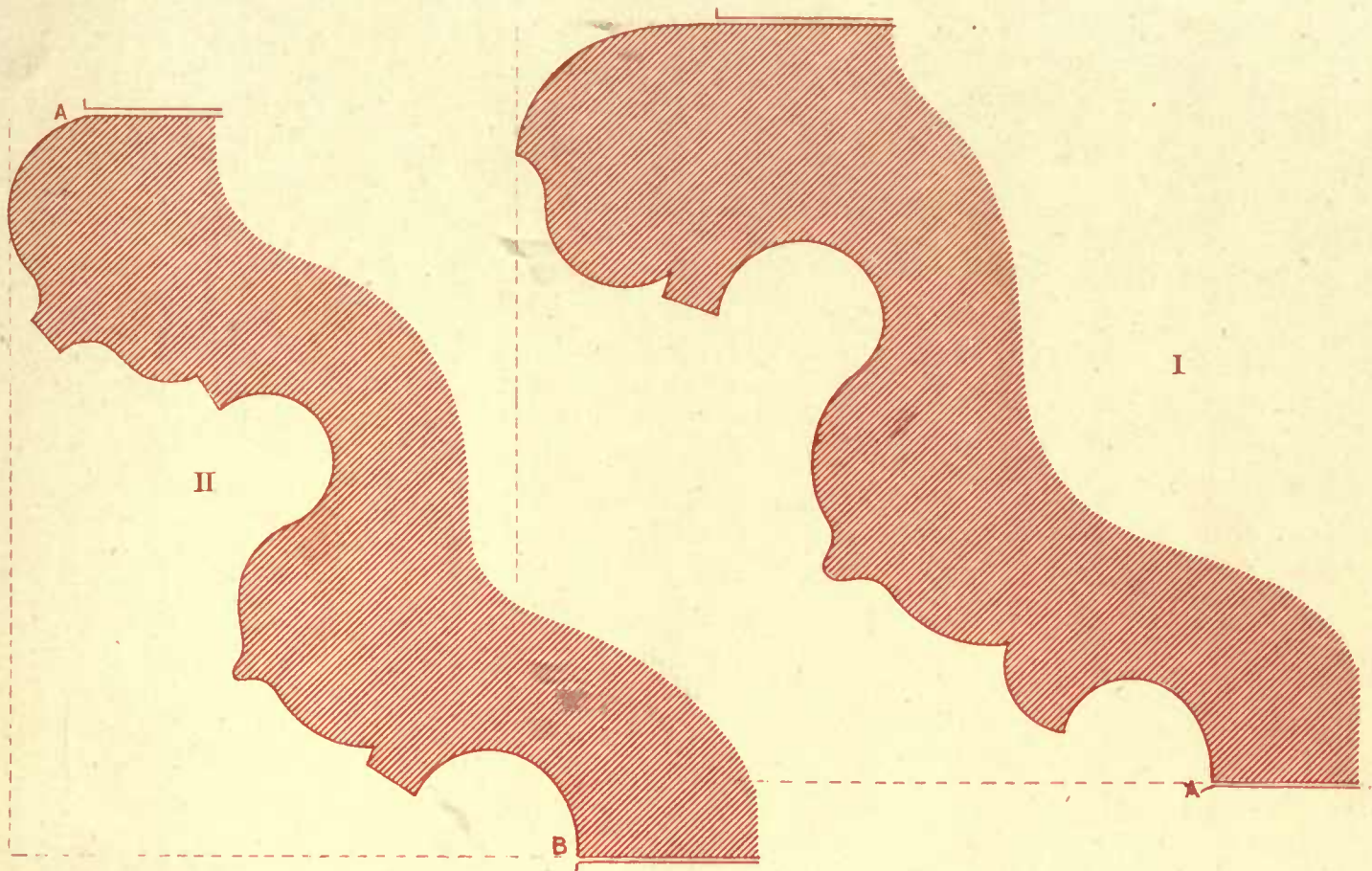
Plate



$\frac{1}{2}$ real size

EXETER CATHEDRAL.

Neil Bro^d Ltd London



$\frac{1}{2}$ real size

Wm. Bro. Lith. London.

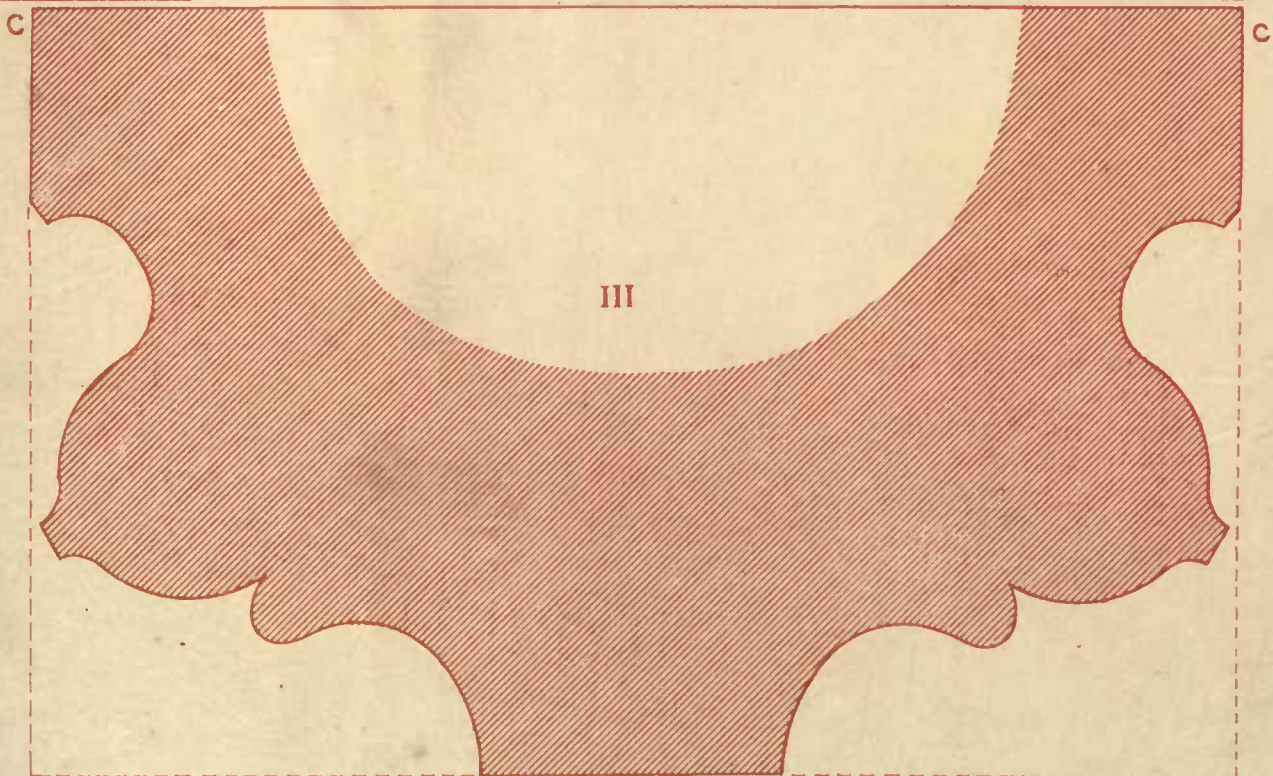
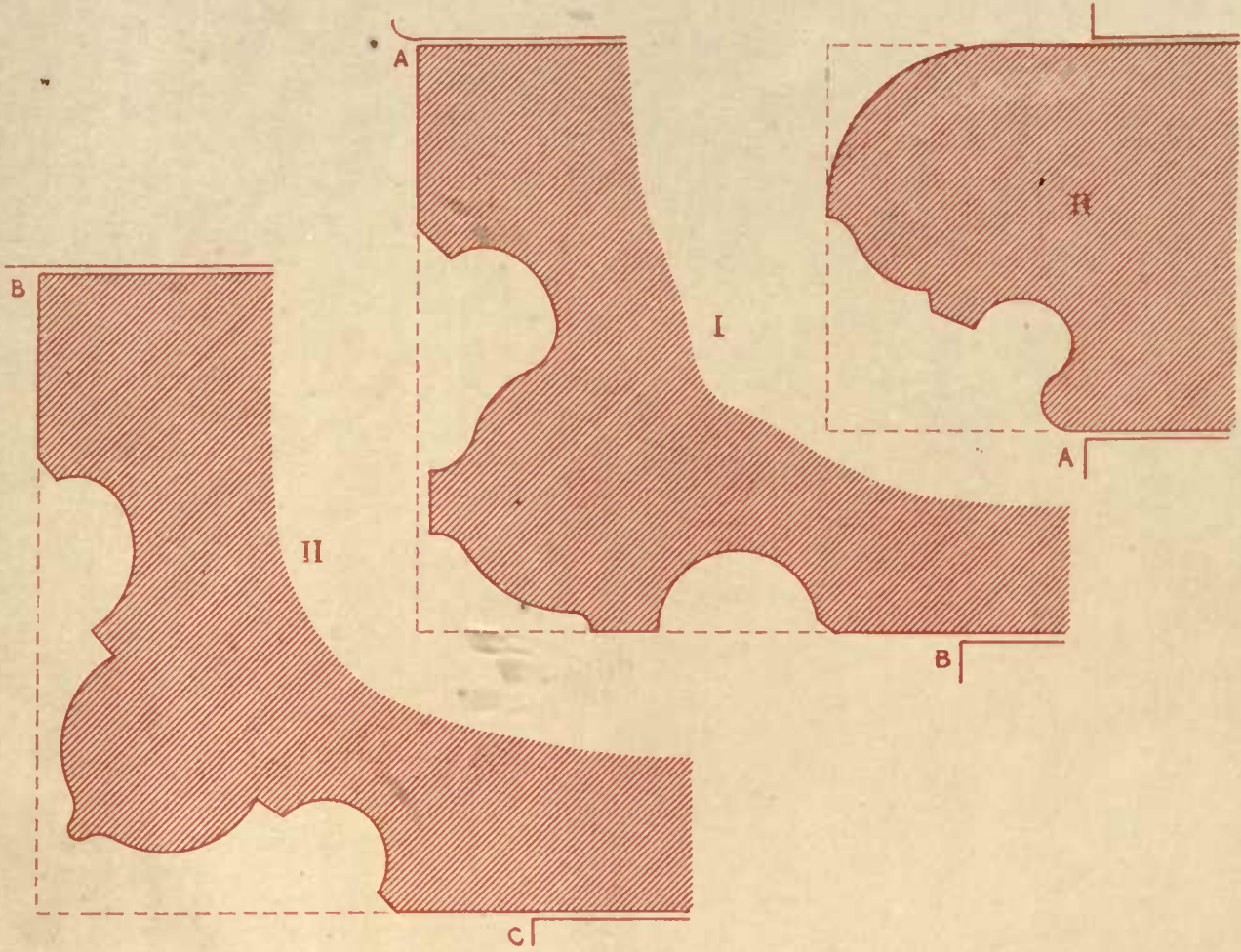
EXETER CATHEDRAL.

CHOIR, G-STORY.

ARCHED MOULDINGS.
PIER-ARCHES.

CURVILINEAR. C. 1320.

Plate



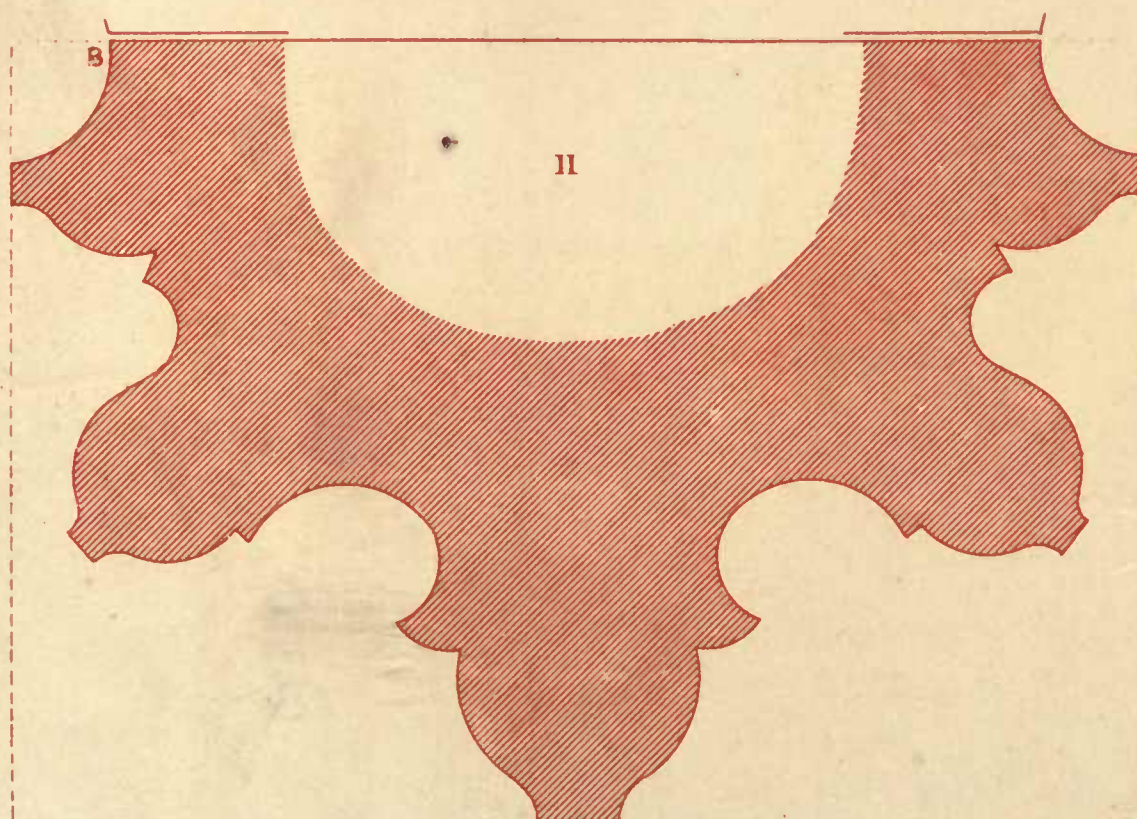
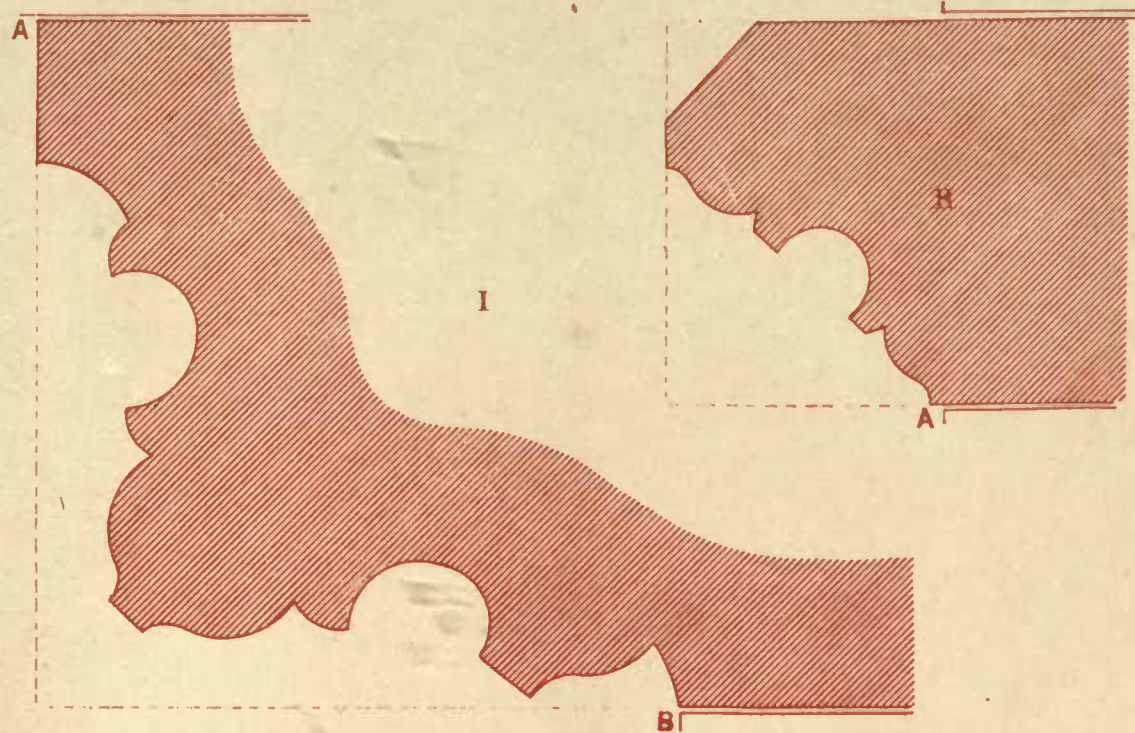
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WORCESTER CATHEDRAL
NAVE C-STORY N side

Zell Bro' Lith London

ARCHED MOULDINGS.
PIER-ARCHES.

CURVILINEAR C 1320

Plate



$\frac{1}{3}$ real size

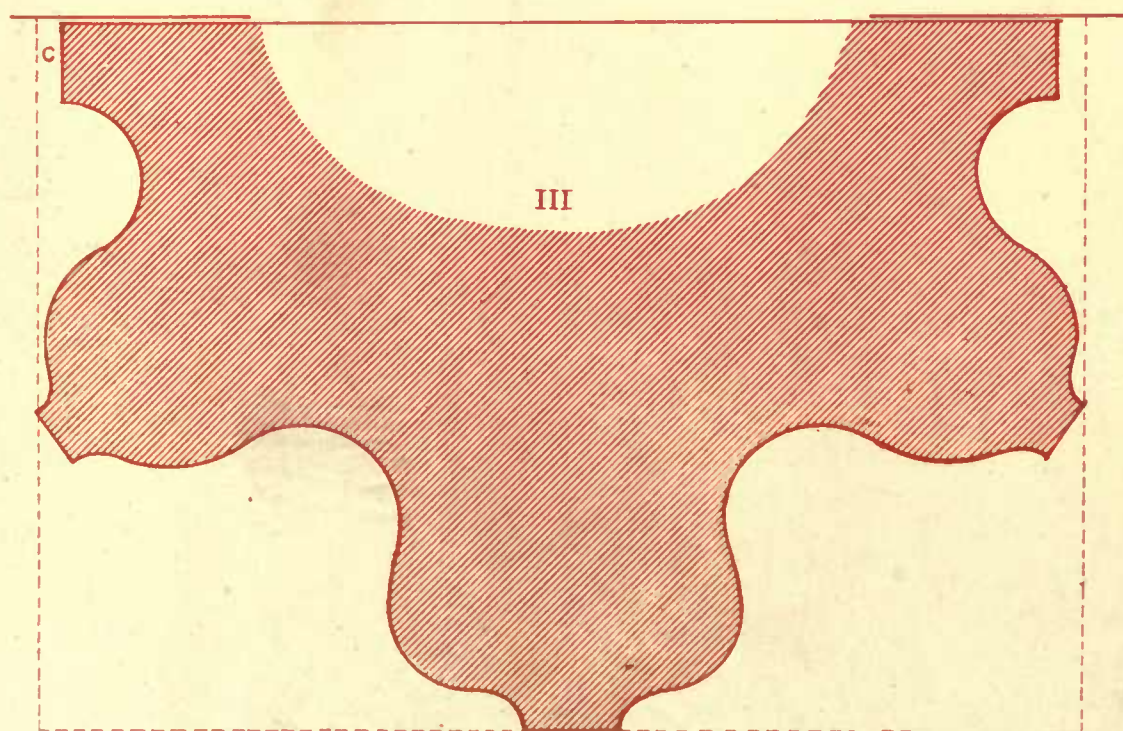
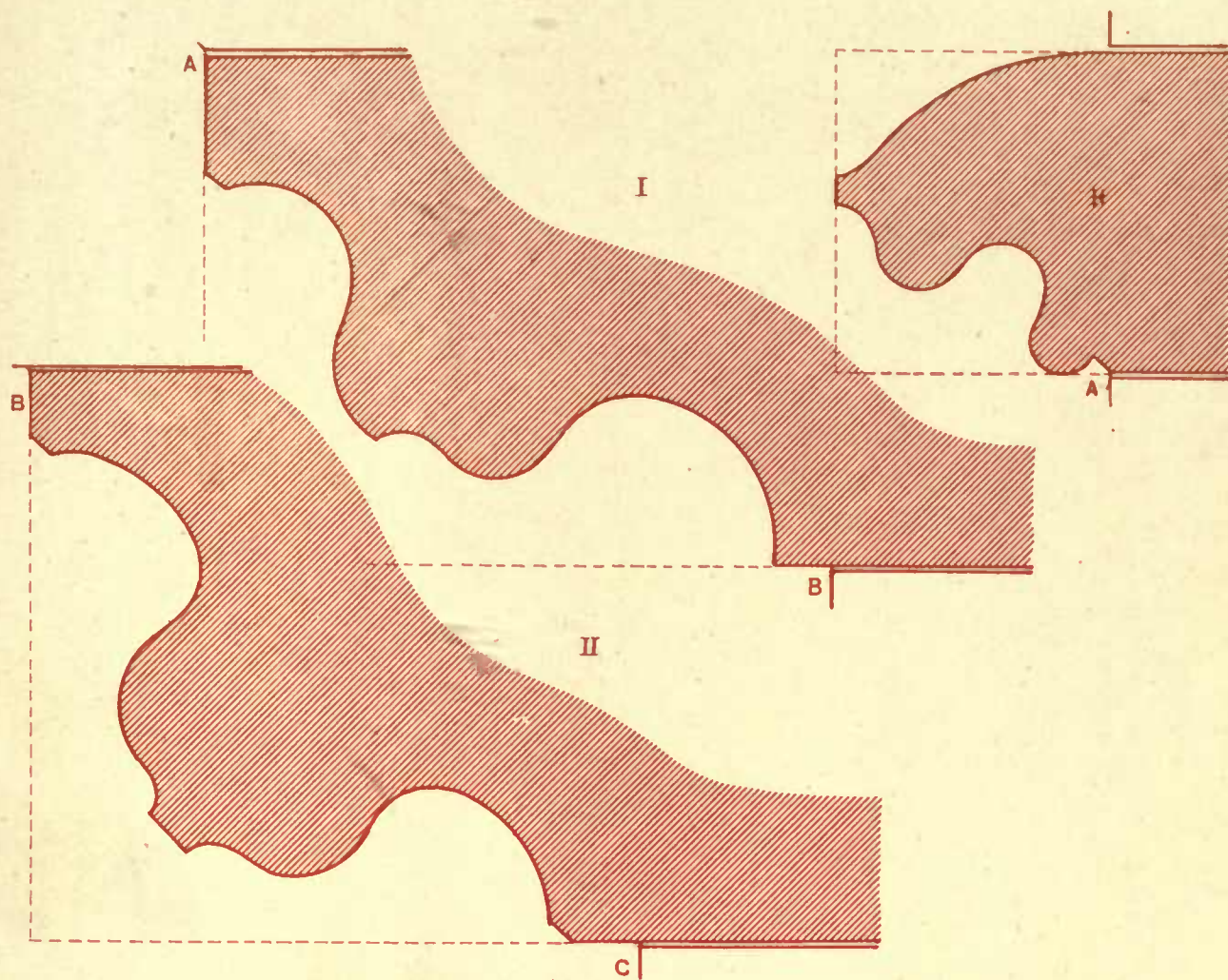
BEVERLEY-ST MARYS CH.
CHOIR, G-STORY.

W. & A. G. London

ARCHED MOULDINGS. PIER-ARCHES.

CURVILINEAR c. 1320.

Plate



$\frac{1}{8}$ real size

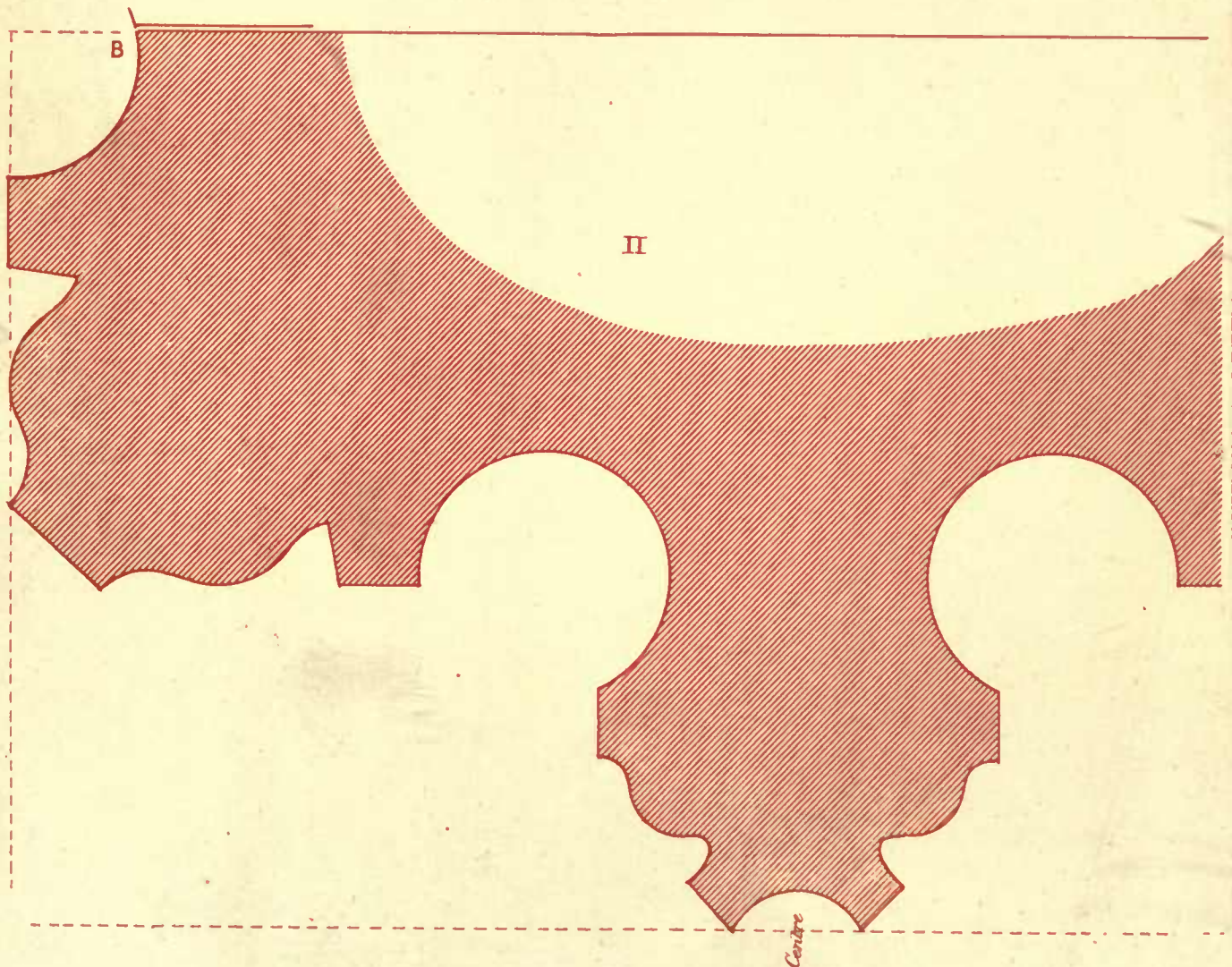
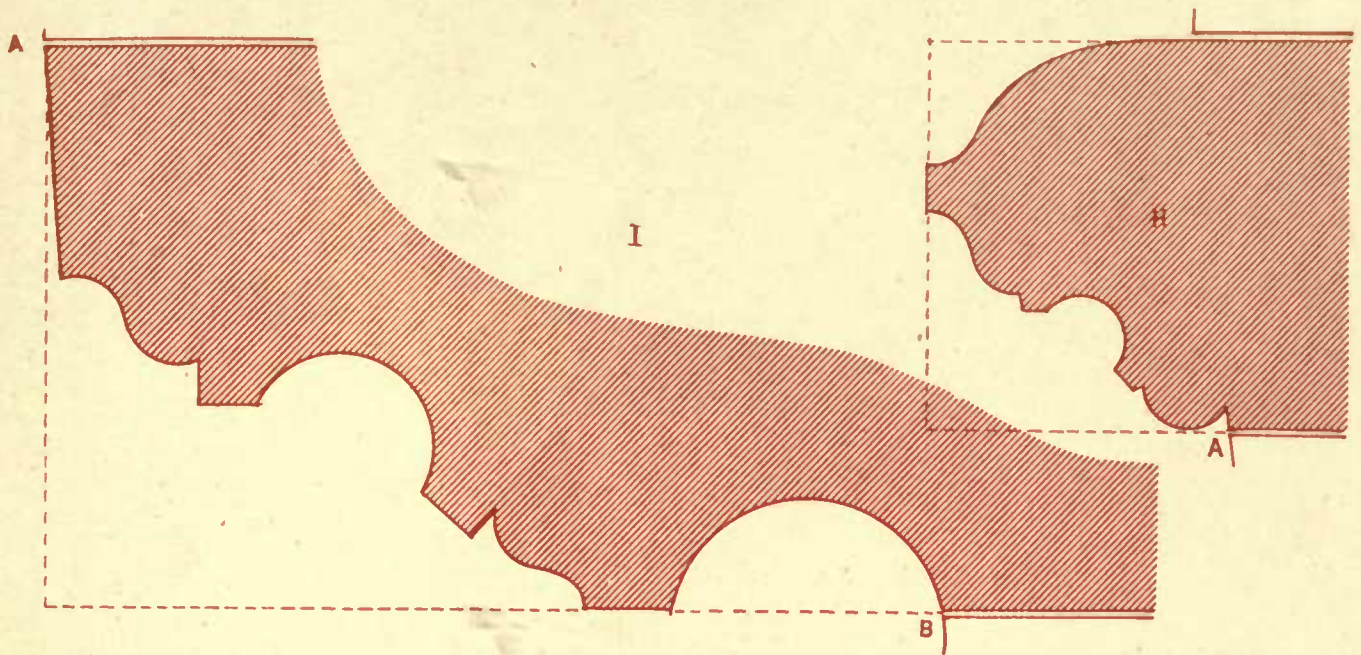
Edl Brn^d 18th London

SELBY ABBEY CHURCH
N TRANSEPT G. STORY.

ARCHED MOULDINGS.
PIER-ARCHES.

CURVILINEAR A.D. 1322.

Plate



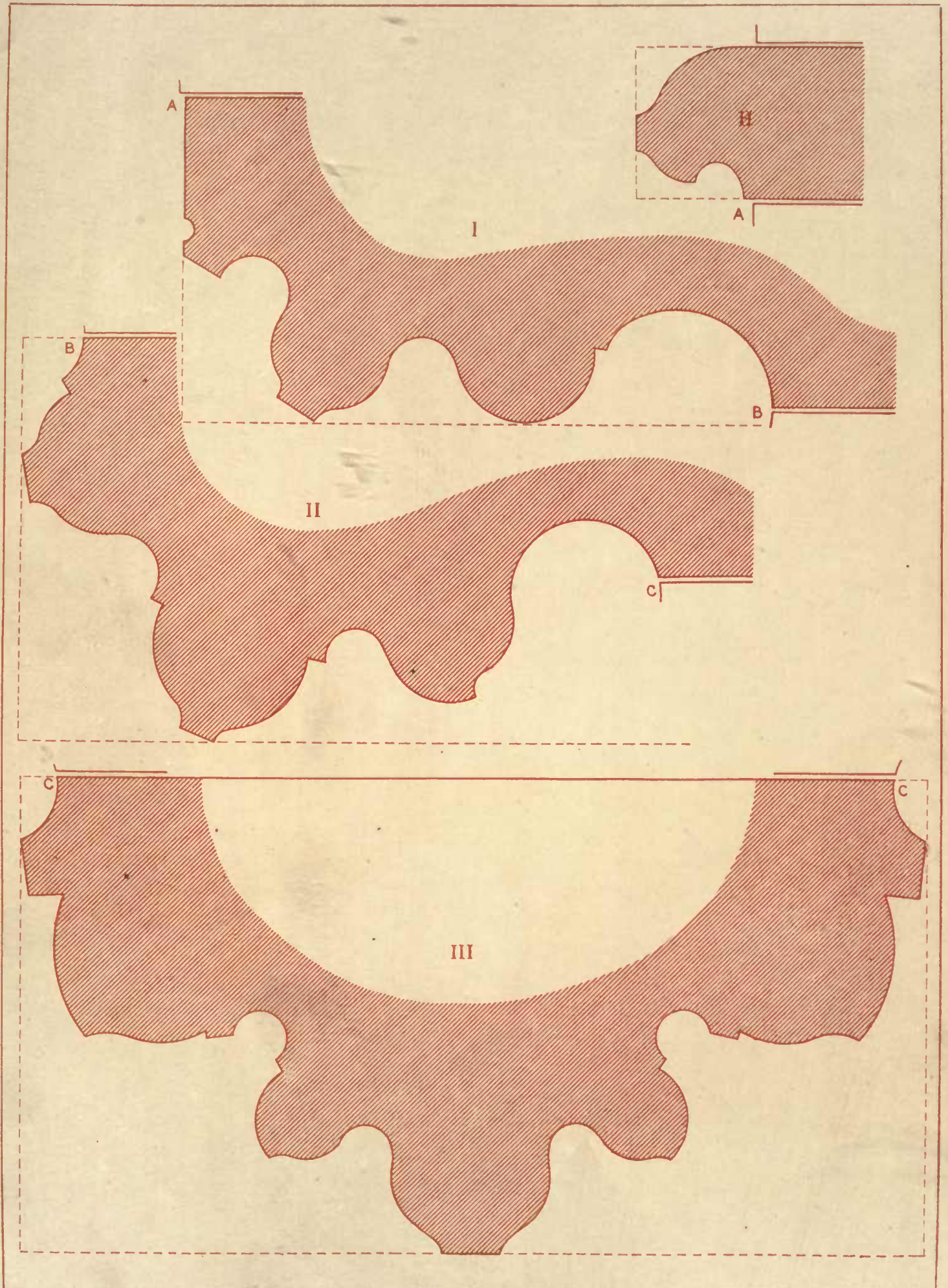
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ELY CATHEDRAL
CHOIR.G-STORY.

Kell Bro^s Lith London

ARCHED MOULDINGS.
PIER-ARCHES.

CURVILINEAR C 1330.

Plate



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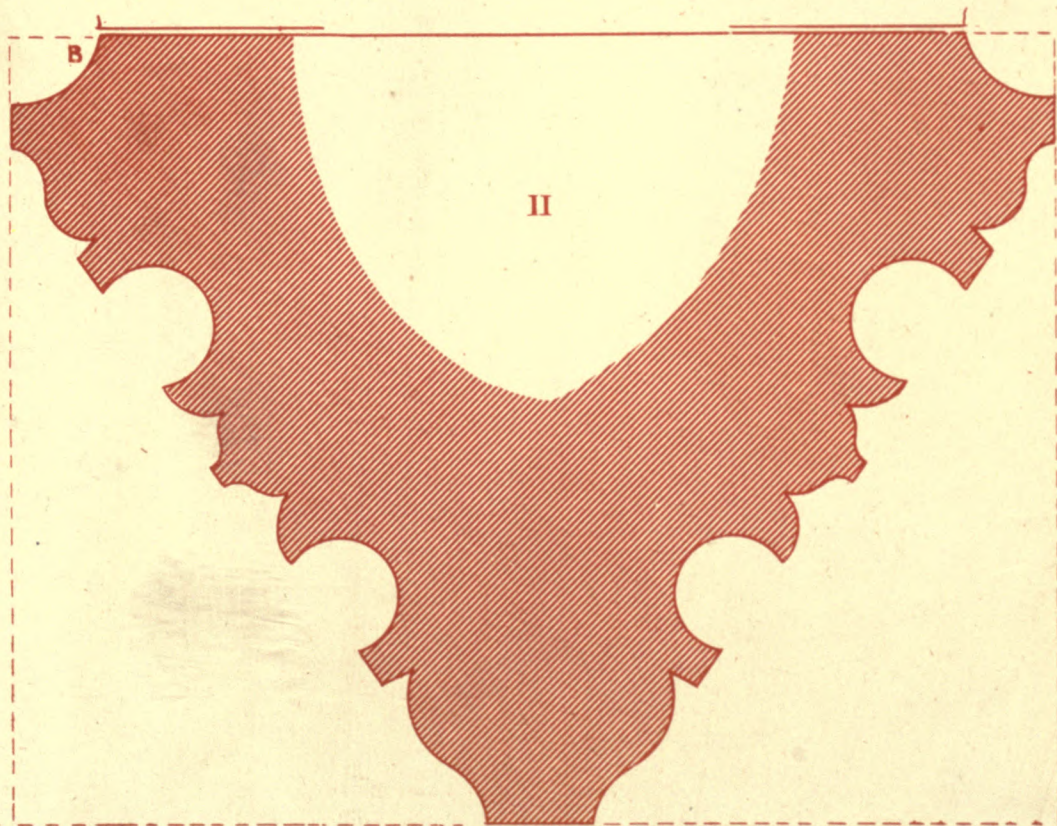
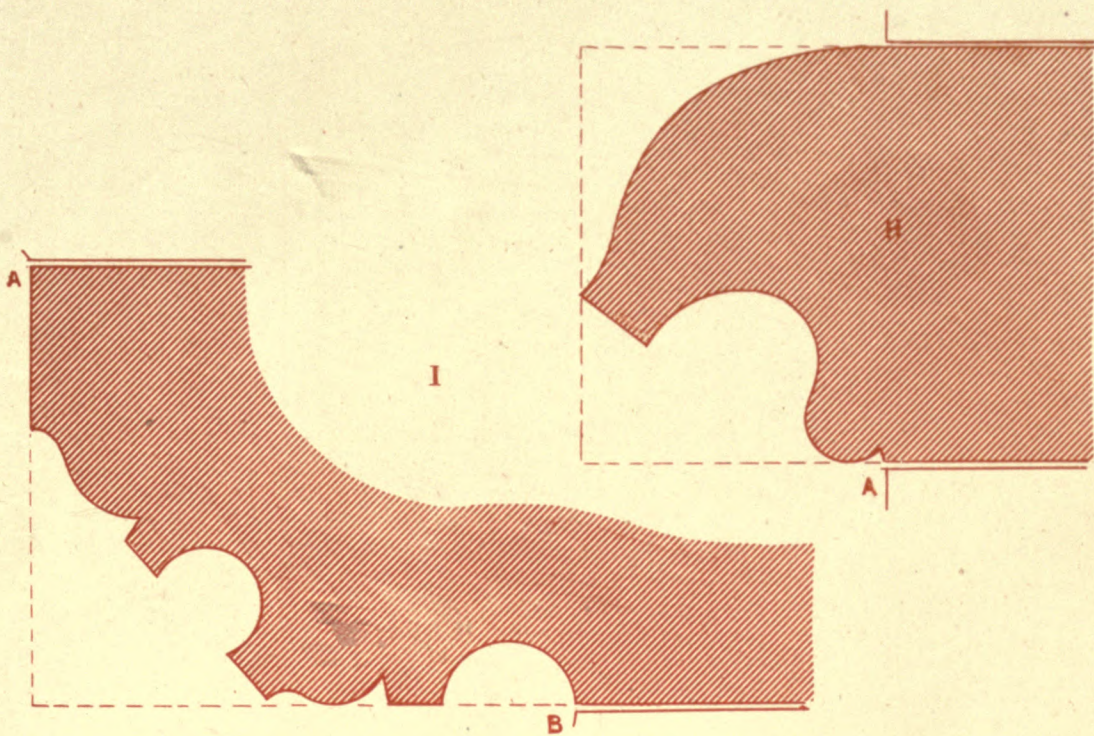
LICHFIELD CATHEDRAL.

Kell Bro^s Lith. London

ARCHED MOULDINGS.
PIER-ARCHES.

CURVILINEAR C. 1340.

Plate



$\frac{1}{8}$ real size

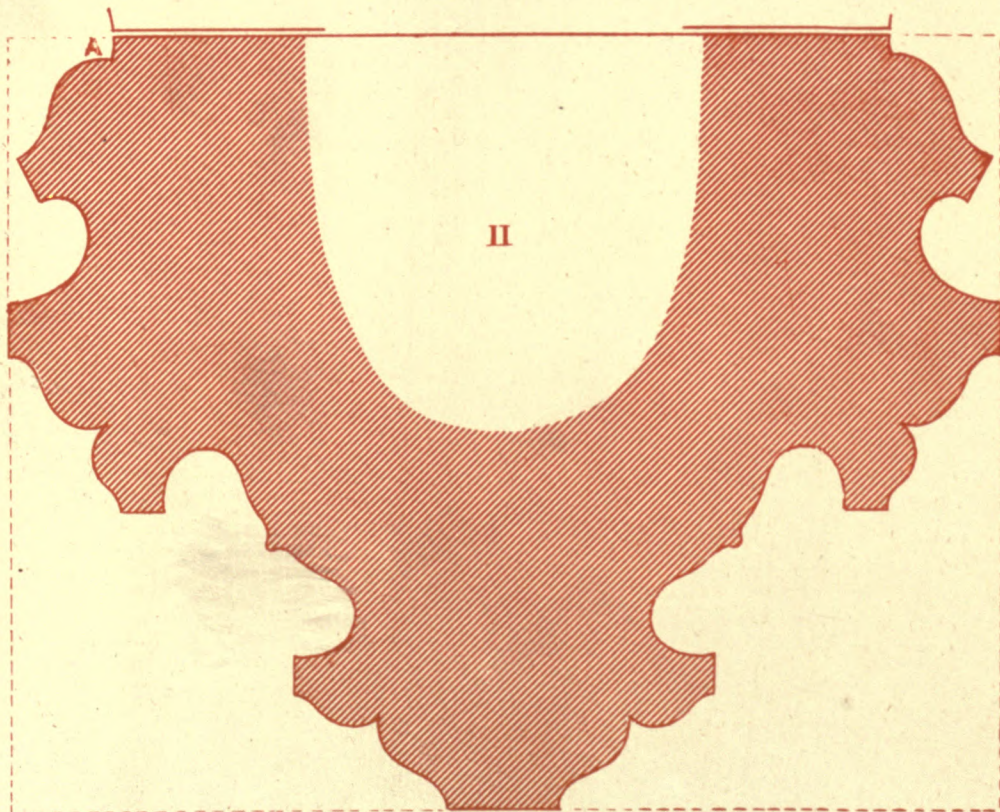
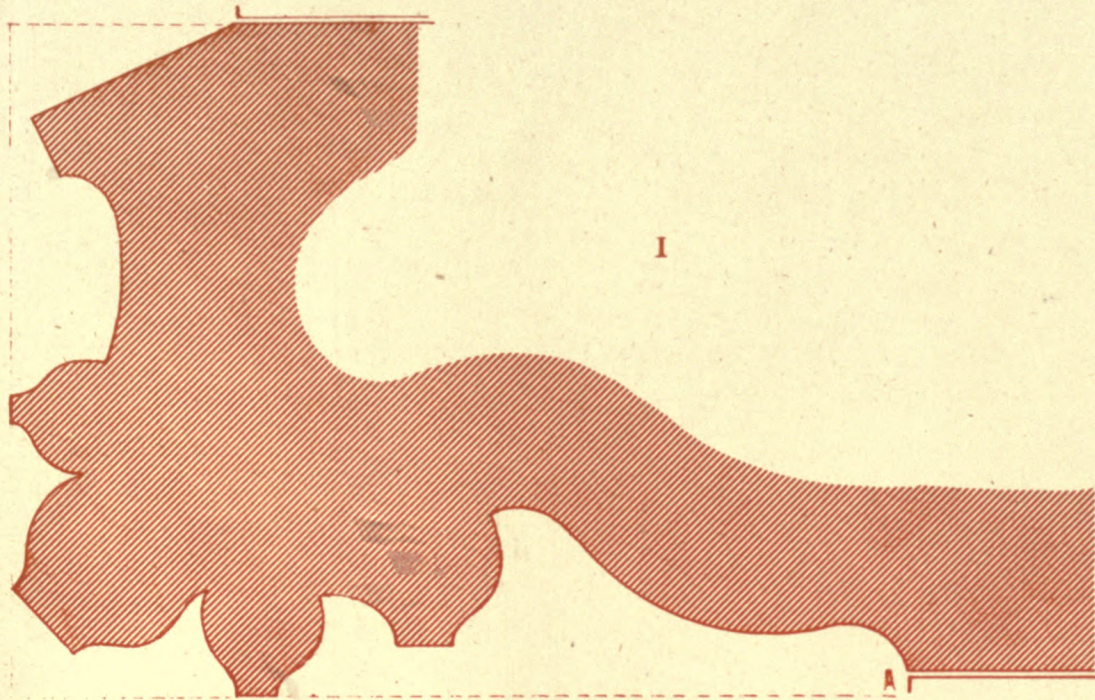
Kell Bro^s Lath London.

HULL TRINITY CHURCH.
CHOIR, G-STORY.

ARCHED MOULDINGS.
PIER-ARCHES.

CURVILINEAR c. 1350.

Plate



$\frac{1}{8}$ real size.

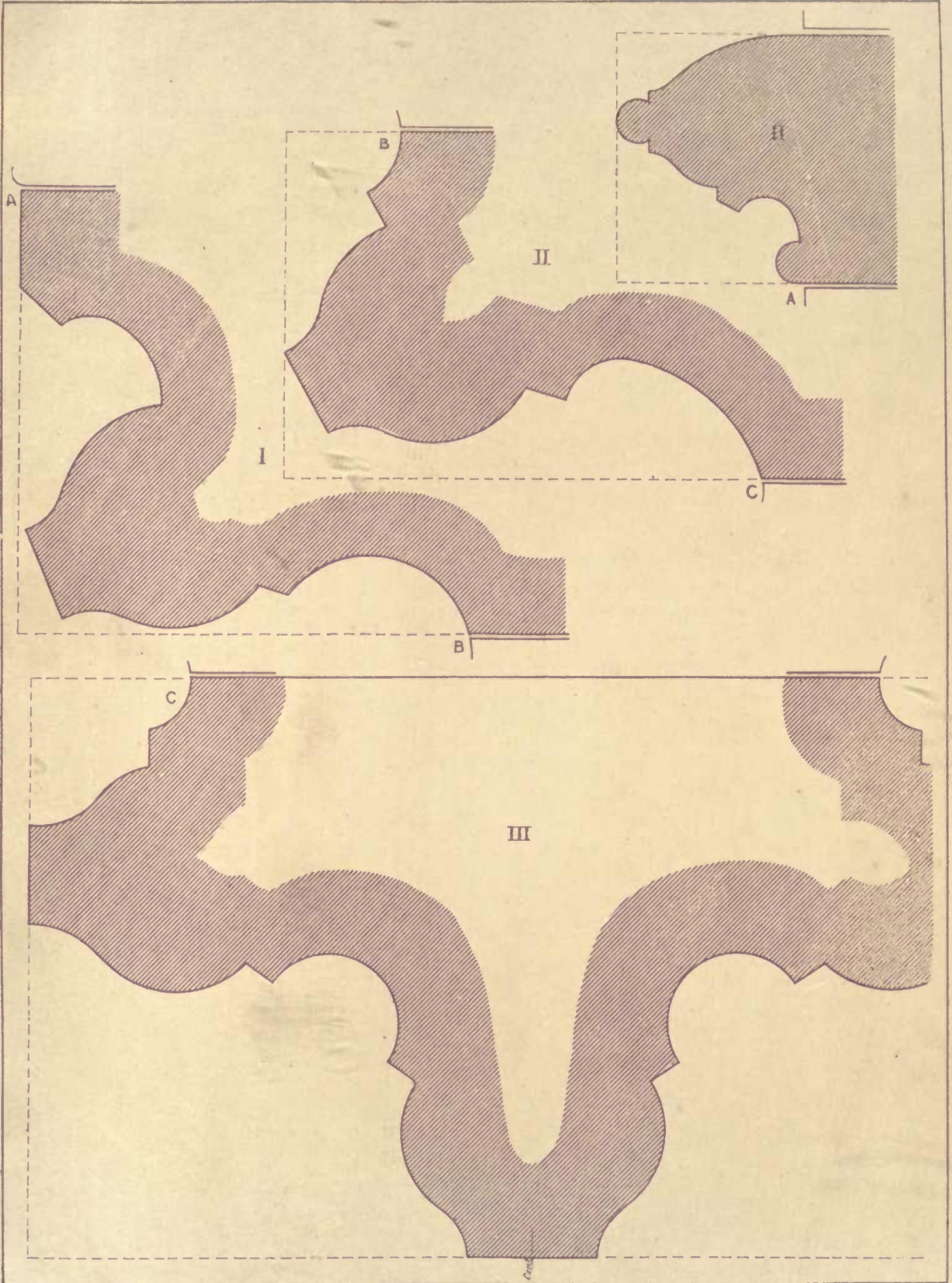
Kell Bros. Ltd. London.

WELLS CATHEDRAL.
CHOIR, G-STORY.

ARCHED MOULDINGS.
PIER-ARCHES.

RECTILINEAR, C. 1270.

Plate



$\frac{1}{8}$ real size.

Kell Rev. 1875

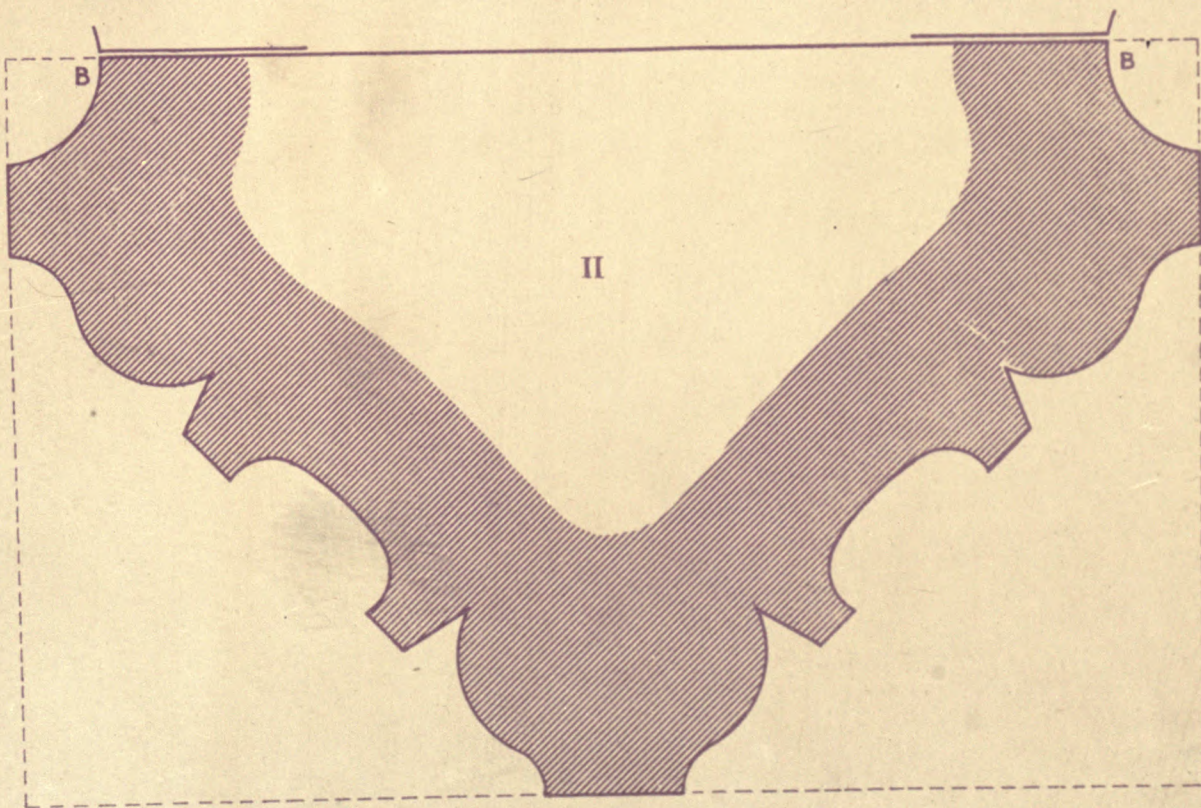
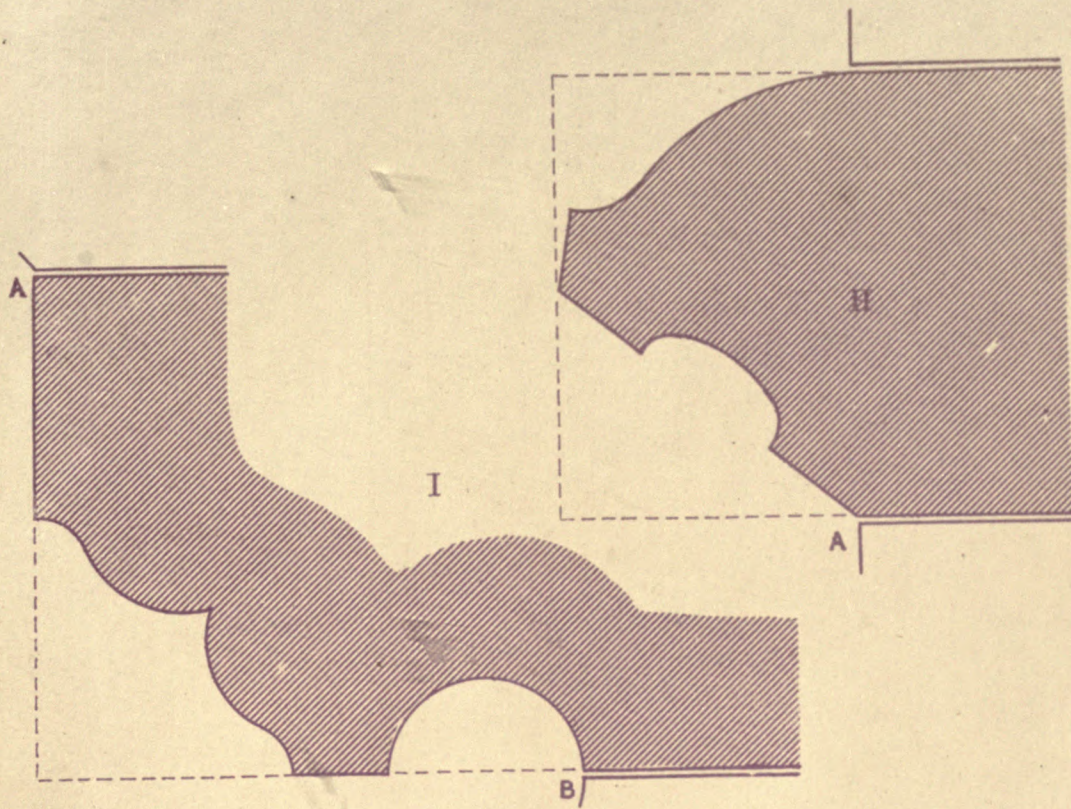
WORCESTER CATHEDRAL.

NAVE. G-STORY. S. side

ARCHED MOULDINGS.
PIER-ARCHES.

RECTILINEAR C 1370.

Plate



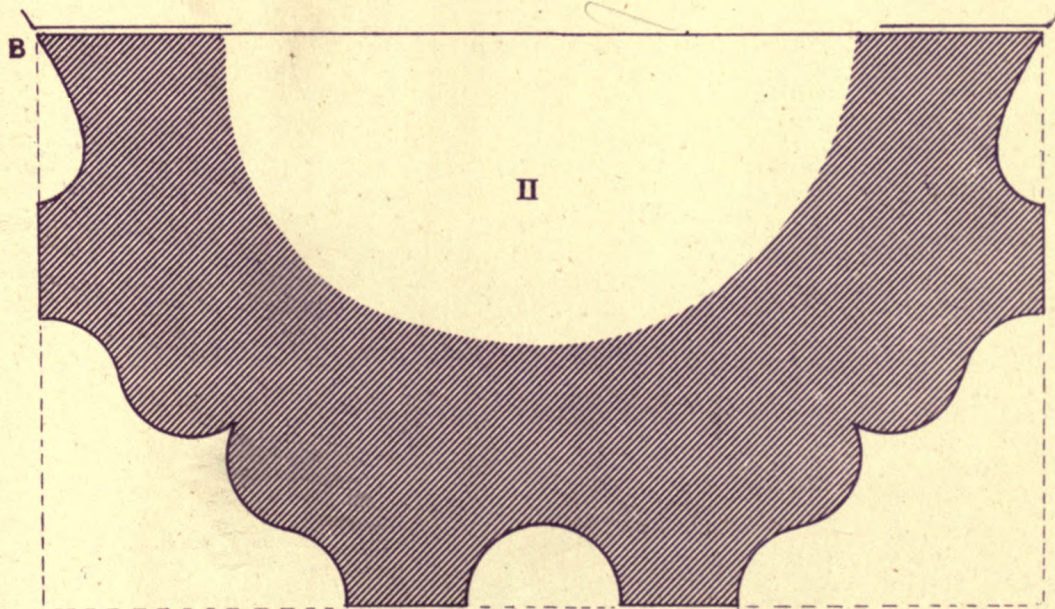
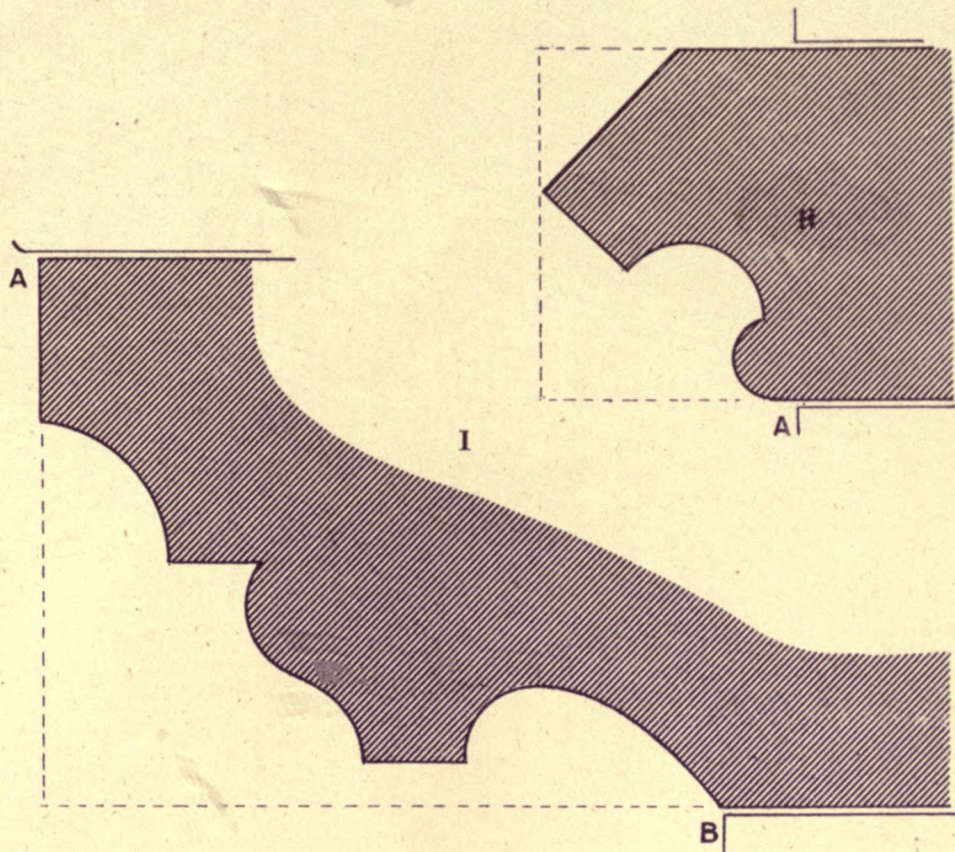
$\frac{1}{8}$ real size.
HULL TRINITY CH.
NAVE 4-STORY.

Kell Bros Ltd. London

ARCHED MOULDINGS.
PIER-ARCHES.

RECTILINEAR C. 1380

Plate



$\frac{1}{3}$ real size

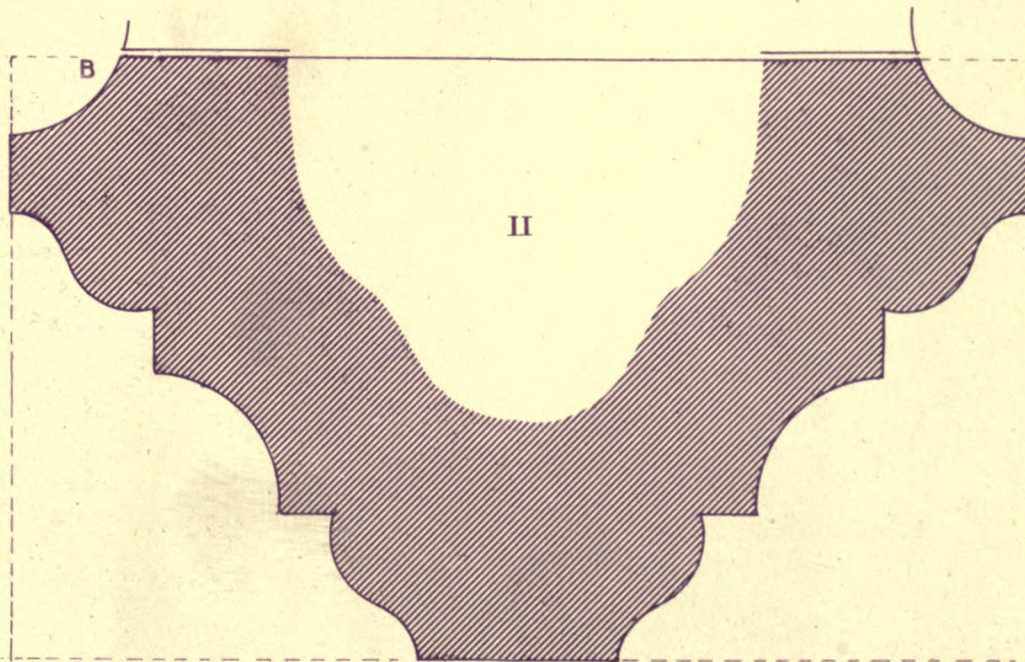
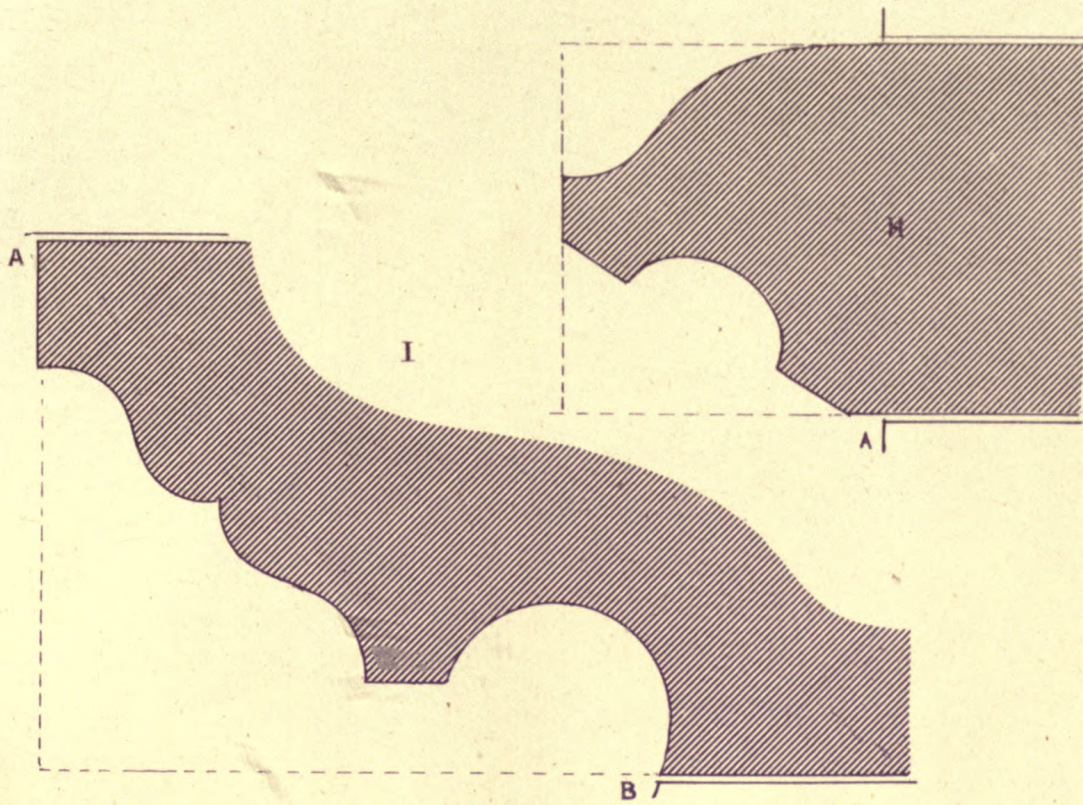
Kell Bro^s Lith London.

LANCASTER ST MARY'S CH.
NAVE, G-STORY.

ARCHED MOULDINGS.
PIER-ARCHES.

RECTILINEAR C. 1390.

Plate



$\frac{1}{8}$ real size
NEWARK.

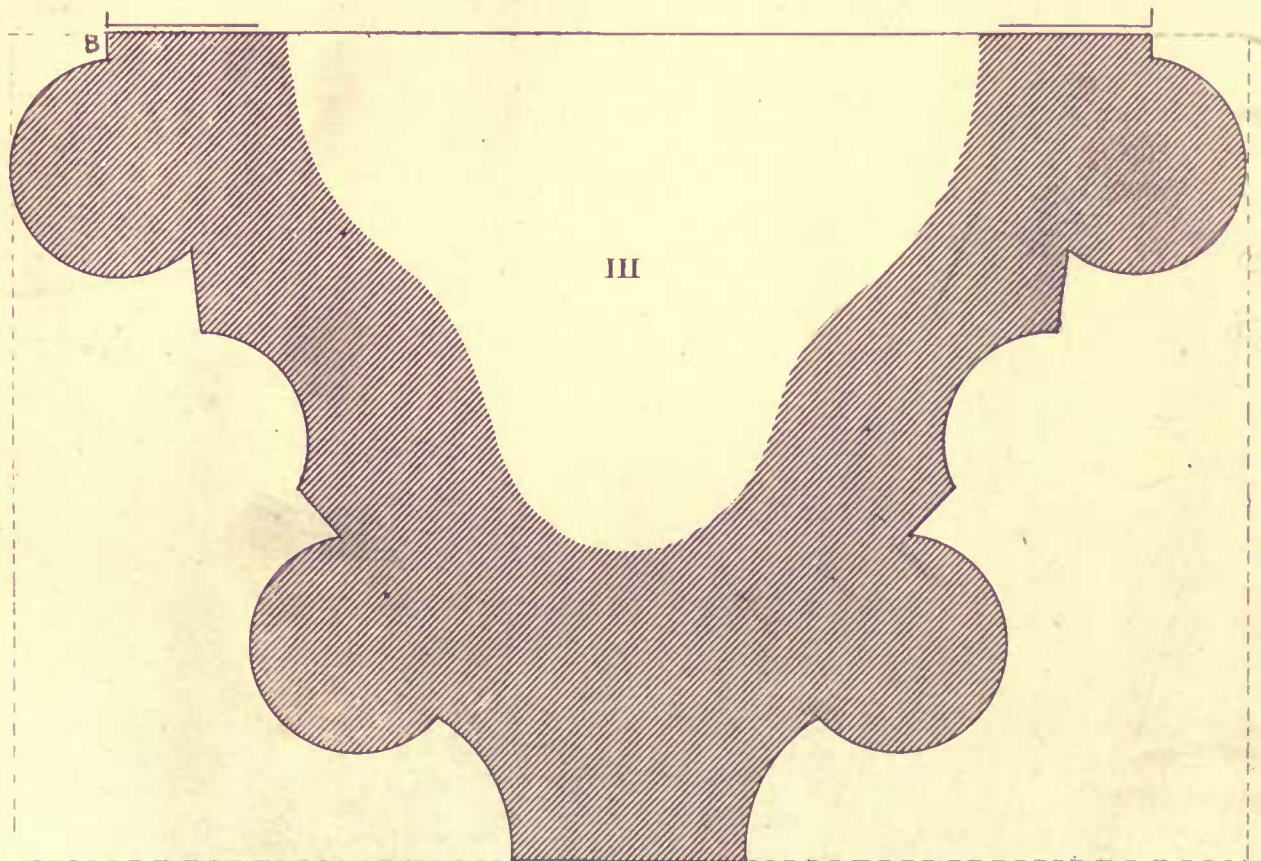
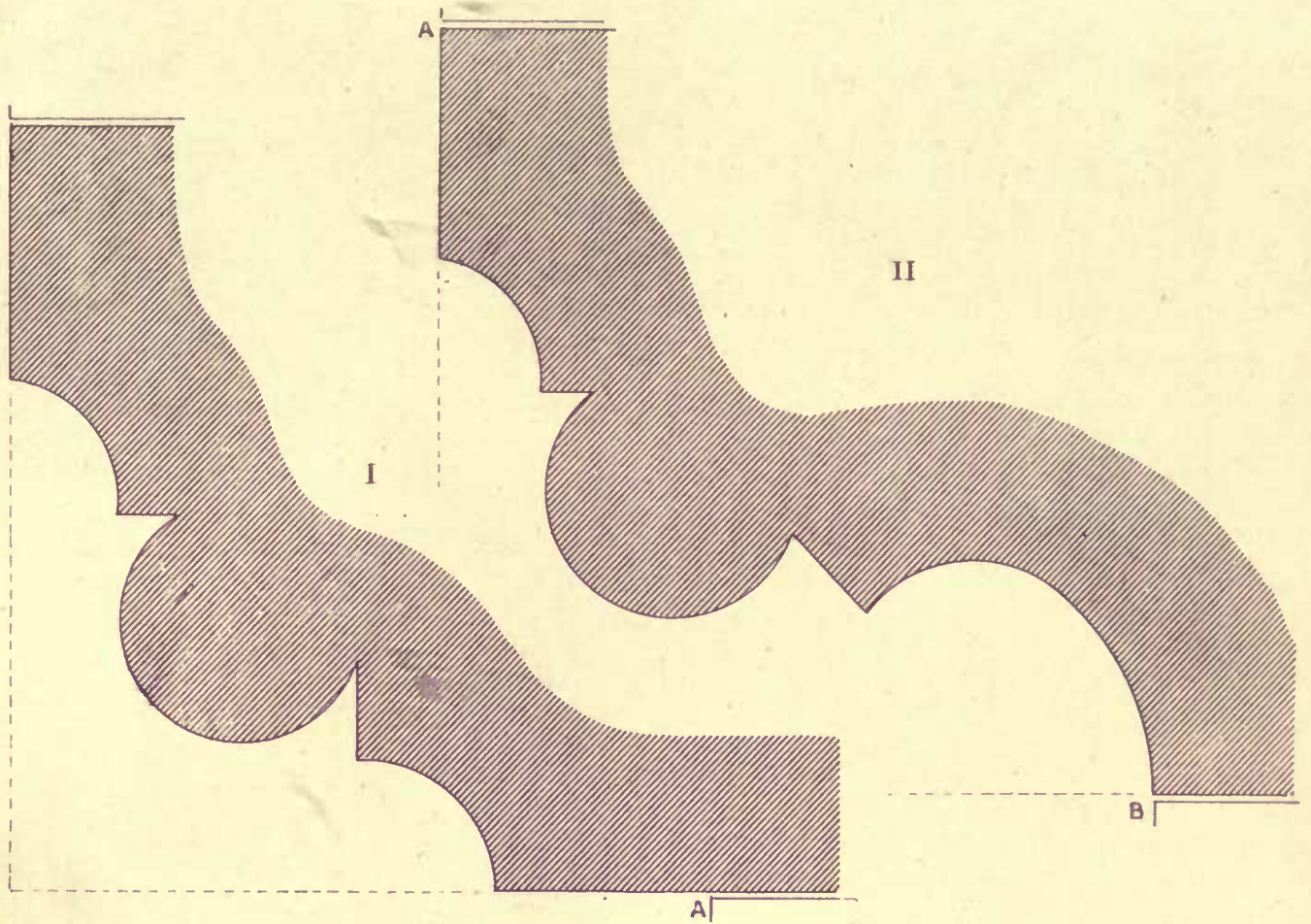
NAVE AND CHOIR, G-STORY.

Wells Bros. Ltd. London.

ARCHED MOULDINGS.
PIER-ARCHES.

RECTILINEAR C. 1400.

Plate



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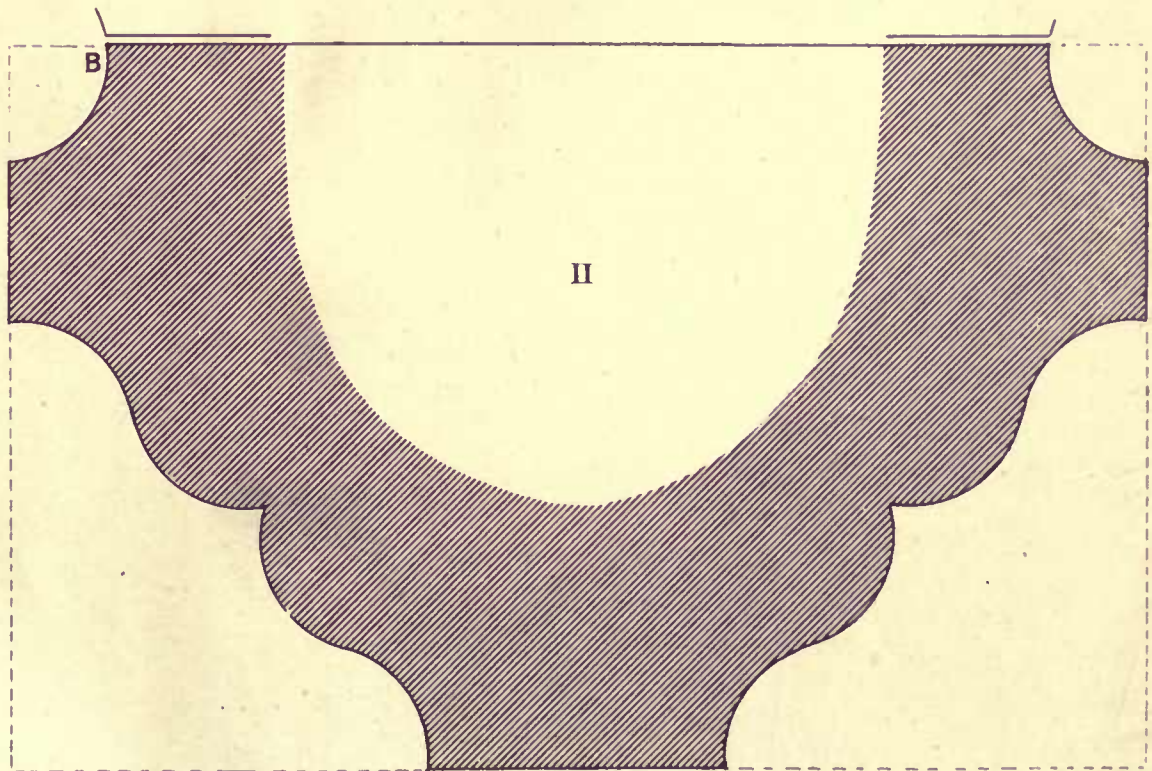
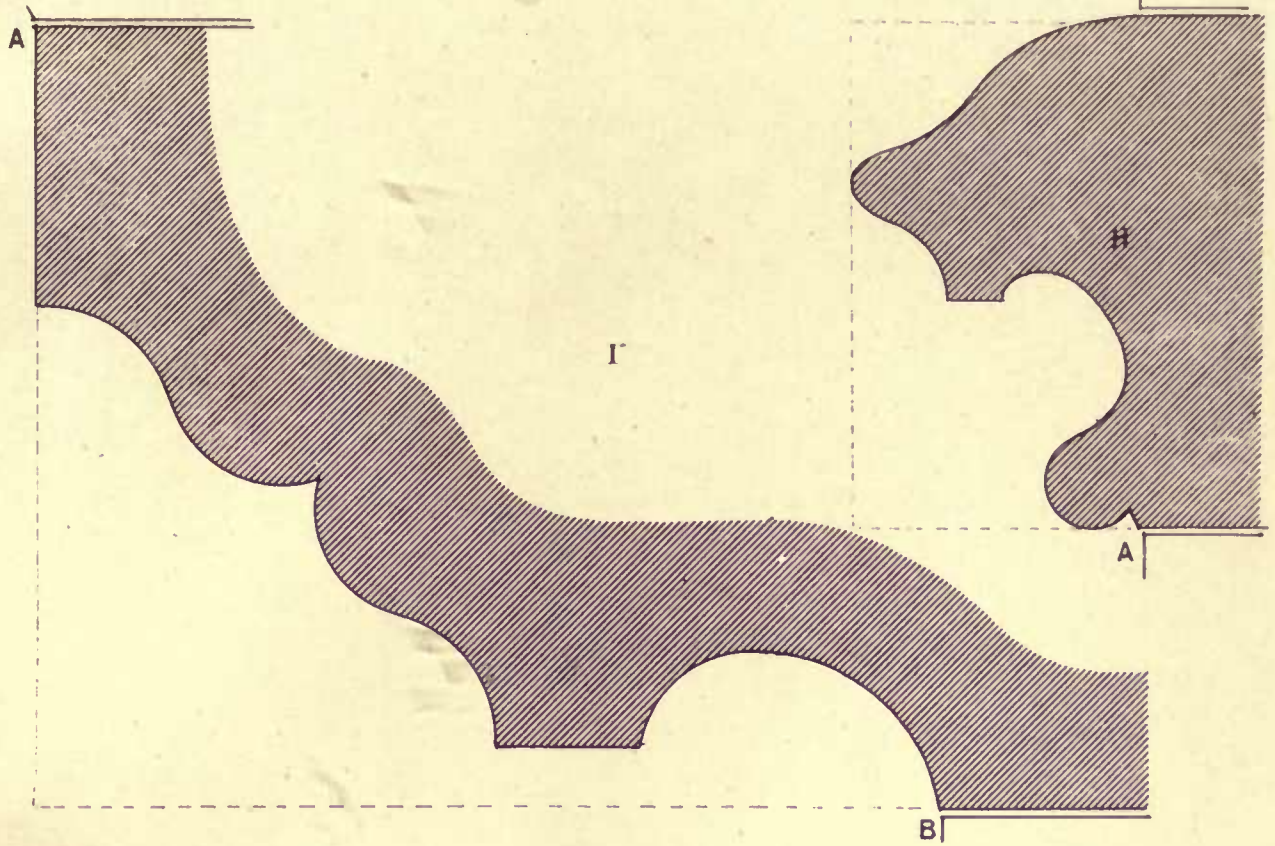
Wells, 1891, 1892, 1893.

COVENTRY-ST. MICHAEL'S CHURCH.
TOWER. G-STORY.

ARCHED MOULDINGS PIER-ARCHES.

RECTILINEAR C 1400

Plate



$\frac{1}{2}$ real size

Wells Bros. Bath London.

BEVERLEY ST MARY'S CH.
NAVE, G-STORY.

NA Sharpe, Edmund
2960 The mouldings of the six
S5 periods of British
pt.1 architecture

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